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ABSTRACT

Phase I of a three-phase project to produce a film that would effect self-concept in minority children was concerned with the effect of an existing film, "Frederick Douglass," starring a black hero. Questionnaires were sent the 205 purchasers of the film; response indicated that there is considerable doubt that the target audience (black youth) is being reached in any substantial way. Of 138 teachers who were sent questionnaires, only 37 responded; of these, only 10 used the film for affective purposes. Consultants, viewing the film, felt that blacks would definitely shift in the direction of greater self-esteem as a result of seeing the film. Experimental findings of audience effects done in the seventh and eighth grades of four schools suggest that the present film did not have an effect on the self-concepts of the students participating in the study; but that most students, regardless of sex and race, tended to identify with the young black hero. It is recommended that the new film should be dramatic, should have a black hero and a black heroine, and should emphasize personal values. A definite effort should be made to insure that the film does reach its intended audience. Appendices include a selected ERIC bibliography concerning Negro self-image. (MF)

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EVALUATING THE POTENTIAL OF FILMS FOR IMPROVING SELF IMAGE IN MINORITY GROUP CHILDREN

Interim Technical Report: Phase I

Robert A. Weisgerber
Malcolm N. Danoff

31 December 1969

Project No. 8-0904
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AMERICAN INSTITUTES FOR RESEARCH
Post Office Box 1113 / Palo Alto, California 94302

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INTERIM TECHNICAL REPORT: Phase I

Project No. 8-0904

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EVALUATING THE POTENTIAL OF FILMS FOR IMPROVING SELF IMAGE IN MINORITY GROUP CHILDREN

Phase I

Robert A. Weisgerber
Malcolm N. Danoff

American Institutes for Research
in the Behavioral Sciences

Palo Alto, California

31 December 1969

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education

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SUMMARY

Purpose

The plan of this project calls for a three phase effort as follows:

In Phase I, American Institutes for Research examined the content elements, dissemination pattern and audience effects induced by the film Frederick Douglass, about a Negro hero, a film with high user acceptance.

In Phase II, Robert Saudek Associates, using findings from Phase I, will produce a film specifically designed to affect self-image among minority students. In addition a proposed teachers' film will show the students' film in use by skillful teachers in various classrooms.

In Phase III, AIR will assess the influence of the new student film on self-image and the teacher film on classroom strategies.

Methods

Content analysis was performed by a panel of selected experts. Their findings were categorized by other independent judges. The film's verbal difficulty was checked in both dialogues and monologues to determine appropriate grade level. Dissemination analysis was by a mailed survey of purchasers and users, using two single-page questionnaires. Film effects were tested on 7th and 8th grade students (total N participating in study = 465) with race balanced across four treatment conditions controlling for film, post-film discussion, test-retest effects, and spurious broad situational events occurred during the experiment.

Results

Content analysis identified various affective elements in the film and the appropriate audience level for which it was geared, e.g., 7-8th grades. Dissemination analysis made it evident that blacks were not prominently represented in the audience actually viewing the film. Its use in the schools is most often for cognitive rather than affective purposes. Experimental findings. The film did not have an effect on the self-concepts of the students insofar as self-concept is measured by the instruments used. There were race and sex effects on the self-concept measurement scores. Students viewing the film accurately perceived the characterizations as portrayed in the film. Most students, regardless of race, tended to identify with the young black hero, whether or not they had seen the film.

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The impetus for this study grew out of the social concerns and pioneering dramatic film making of the professional staff at Robert Saudek Associates, Inc. They were not involved directly in Phase I but were constantly attentive and supportive of the research on their film Frederick Douglass, also supplying a film print, script, and the complete sales list.

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r.a.w.

INTRODUCTION

This Interim Report covers the work performed under Phase I of a three phase project. In effect, the Phase I goals were evaluative in nature, based upon an analysis of an existing film Frederick Douglass. They were intended to provide guidelines and descriptive findings as useful input to Phase II, a film production effort aimed at generating two films, one to improve minority students' self-image concepts and the second to provide a vehicle for teacher training in the use of the student film. The Phase I goals also were to provide useful input to Phase III inasmuch as that Phase would be used to evaluate the newly produced films, thus evaluative techniques explored in Phase I would have relevance to the tasks to be performed later.

The delineation of the self-image concept is another area which Phase I attempted to explore. Although it represents an area which has had considerable prior research, both in terms of number of studies and in funds expended, there has been a proliferation rather than a consolidation of ideas and terminology. It can likely occur that several researchers and/or educators may be working in functionally similar areas and yet refer to the work by a variety of terms such as self-image, self-concept, self-esteem, self-evaluation, self-appraisal, (etc.). However, one of the most useful aspects of these various terms, an aspect that they hold in common, is that the self-image (or other term) is usually discussed in reference to some dependent variable such as level of aspiration.

It was not the intent of Phase I, then, to provide definitive answers to such critical issues as the relationship of the self-image variable to academic achievement, vocational success, or other basic referents. Indeed, the number of such possible referents is virtually inexhaustible, and there was no readily apparent focus in the Frederick Douglass film to suggest that any particular referent was more relevant than another. It was apparent from the outset that an exploratory effort, analyzing the Frederick Douglass film from a number of viewpoints, was the only likely way that relationships might be discovered and generalizations derived which would have pertinence to the Phase II production effort and maximize the chances for success in the Phase III evaluation of any new self-image film.

Throughout the reading of this report it is well to keep in mind that the question being asked is not whether Robert Saudek Associates succeeded in producing a film for modifying self-image for that was not an explicit purpose for its production.

Correspondence from Robert Saudek Associates indicates that the film was made because:

> "1. Douglass is a heroic figure in American history.
> 2. Douglass' heroism grew out of moral courage - not just physical courage. A fugitive slave, he was willing to to put his own freedom in jeopardy in the greater interest of black Americans.
> 3. Douglass is an inspiring American because he overcame enormous handicaps of slavery, and educated himself as a means towards winning his own intellectual freedom."

In addition, the aim of the film according to the Teachers' Guide and mailing brocure was:

> "To explore the history of slavery. To discover the contributions to America's history that have been made by Negro Americans. To understand why a democracy cannot survive unless it offers equality of opportunity to all men."

In sum, the study sought to learn whether there were elements of the Frederick Douglass film which could account for its popularity and be relevant to the production of a new (self-image) film, thus insuring audience acceptance and commitment.

Related Research

Exploration of related materials for Phase I took several forms. Initially, we were broadly interested in what work had taken place in the area of self-image (and its variant terms), how it is related to attitude, motivation, perception and so on. Next, we were interested in knowing some of the experiences (effective and ineffective) which had resulted from the use of various measurement techniques relative to self-image. We were interested in learning something more about the traits of adolescent blacks and whites and whether any differences could be noted which might bear on the interpretation of our study results. Last, we were highly curious about previous efforts to use Negroes as hero figures, and what results might have been discovered from the pictorial presentation of stimulus material.

Our first approach was to the ERIC/Dialog information base. Our next strategy was to check special bibliographic lists and standard library indexes. Our third approach was rather eclectic and involved an accumulation of publications which came to our attention during the course of Phase I. These three approaches are discussed separately and briefly in the remaining portion of this chapter.

The Computer-Based Search of the ERIC File

The most rapid, comprehensive, and efficient way of identifying relevant vocational programs was the ERIC/Dialog Online Retrieval System. The computer contained an ERIC data base of more than 12,000 report citations (from issues of Research in Education through December 1968). The group of reports related to self-image was found to be 520. A coordinate search technique was then employed to reduce the number. Altogether, 470 computer minutes were consumed in the search. The eventual printout contained 78 citations and complete abstracts. From that printout, a selected list of the ED number and citations (which appeared most relevant to the present study) is included in Appendix A.

Special Bibliographic Lists

Although lists abound in the area of the disadvantaged and the minority children, this paper will not try to be exhaustive of them.

Rather, three will be mentioned which were most accessible and helpful as baseline points of reference.

A letter to the ERIC Information Retrieval Center on the Disadvantaged, Teachers College, Columbia University, produced an informative list of 68 references. Of these, 17 were pertinent to processes of concept formation in disadvantaged children, 17 were sources of media deemed relevant to the disadvantaged, and 34 were categorized as bearing on self-concept.

Another specialized list was that cited by Blank (1968) in the text Instructional Process and Media Innovation. His listing included a number of publications and also specific motion pictures, kinescopes, tapes, records, filmstrips, soundstrips, and addresses for producers.

The third specialized list was that of Thompson (1966). This bibliography was a special project of the Educational Media Council as a part of their comprehensive collection of papers dealing with media and the culturally disadvantaged.

General Literature Review

Self-Image

While this project has been characterized as a study of self-image, it is not exclusively that. Numerous other terms have been used in the literature which refer to quite similar theoretical issues and applied situations, all of which pertain to the affective domain. A short review of these terms may be helpful.

The most common term that is used is self-concept, but there is no particular singular meaning assignable to that term either. Wylie (1961, p.7) cites Carl Rogers as saying:

> "The self-concept or self-structure may be thought of as an organized configuration of perceptions of the self which are admissible to awareness. It is composed of such elements as the perceptions of one's characteristics and abilities; the percepts and concepts of the self in relation to others and to the environment; the value qualities which are perceived as associated with experiences and objects; and goals and ideals which are perceived as having positive or negative valence."

Wylie herself, in the most authoritative book existing on the subject, is not as direct in offering an operational definition of self. Nevertheless it is clear that she regards it as phenomenistic component (1961, p. 118). She sees it not only as a consequent of variables which are presumed to influence it (e.g., parent-child interaction, social interaction, body characteristics, counseling and psychotherapy, lobotomy, experimentally induced success or failure, and learning), but she also sees it as an antecedent (e.g., performance in learning tasks, self-regard and "adjustment," self-acceptance and acceptance of others, self-regard and ethnocentrism or authoritarianism, self-regard and level-of-aspiration behavior).

Another term which overlaps the self-concept and self-image is self-esteem. Numerous researchers have studied the topic under this label. For example, Levonian (1967) and Nisbett and Gordon (1967) have looked at self-esteem in connection with social interaction, the former concerned with opinion change and the latter with susceptibility to social influence. Of special relevance to this study is the Nisbett and Gordon finding that subjects with chronic high self-esteem are less likely to be influenced by unsubstantiated statements. This is frequently the case in messages contained in motion pictures.

Their finding can be reconciled quite easily with that of Coopersmith (1967) who, in a rather thorough text reporting interlocking research efforts, concluded that tentative categories can be constructed to show typical characteristics of students according to their subjective self-esteem ratings. In each category the first term refers to a self-evaluation and the second term to a behavioral rating as follows:

> High-Highs are socially and academically successful persons who appear content.
>
> High-Lows are defensive. They maintain a favorable self-regard in the face of negative ratings by peers and teachers and when unsuccessful academically.

Medium-Mediums are stable, relatively content and of moderate capabilities.

Low-Highs are quite successful academically and socially but fail to accept this rating as true.

Low-Lows are not only unsuccessful in performance but have grown to accept this as their lot. In spite of acceptance, however, they are still subject to the anxieties which result from their inadequacies.

Another term which is not meaningfully separable from self-image is attitude. Coopersmith says that all self-studies are in the framework of attitude research. Berm (1968) says that self-descriptions are the *ultimate* operational definition of the "real" attitude. That the self-evaluation process *is* a behavior (whether shown by paper and pencil or any other means) is nowhere more clearly indicated than by Brookover, Erickson, & Joiner, 1967). As he puts it, "There is no 'real' self-entity apart from behavior. When a person says 'I am ...' or 'I would like to be ...,' these are 'real' behavioral events no less worthy of study than any other behavioral event." It would appear, then, that observations of student behaviors *directly* indicate an expression of their self-image regardless of whether they are observed unobtrusively (by recording Critical Incidents for example) or are solicited through self-report measures. In terms of the present study, several exploratory data collection techniques were tried out.

Descriptive Characteristics of Negro Youths and White Youths

While one hesitates to discuss anything so easily subject to criticism as global statements regarding racial characteristics, it is nonetheless helpful to review certain selected studies which have studied the black youth and interpret their findings in the light of this study. Certainly, nothing that was said in these studies nor in this literature review can be taken as "true for all blacks."

In fact, there is little substantive basis to refute the assumption that there is as much spread in ability, in self-esteem, and in aspiration among individual blacks as there is among whites or any other ethnic group. Yet large numbers of blacks, for various reasons, have not been able to realize their potential. For example, Rosenfeld and Hilton (1969) showed that higher achieving students *gain* at a higher *rate* than low achievers regardless of race. Obvious though that may seem, they *also* found that the *mean* differences between blacks and whites increased with time on almost all tests.

There is ample opinion among both black and white educators that the education generally offered in our schools is structured according to a white value system and is, to a certain degree, viewed as irrelevant by many culturally disadvantaged black students (Johnson, 1969; McDaniel, 1967; Littig, 1966; Ausubel, 1963).

When Neale and Proshek (1967 exposed culturally disadvantaged elementary school children to school-related phrases, each higher grade level reacted more and more negatively. The same was true for self-evaluation, and sex made no difference. Yamamoto, Thomas, & Karns, 1969) found the negativism toward school true of whites through the middle school years but in contrast to Neale and Proshek, found that white students "seem to start building their self-esteem by the time they reach the ninth grade." The Yamamoto findings are not entirely consistent with those of Slinger (1966), however, for his longitudinal study of rural youths' character development suggests that attitudes and action patterns are largely formed by age 10 and tend to persist through adolsecence.

There is apparently no clear answer on what to expect of self-evaluation as a function of defacto segregation. Caplin (1969) found a significant relationship between self-concept and achievement and reported that children in the defacto segregated school had a lower self-concept. Williams (1968) found that blacks' self-confidence was lower than that of whites but found no significant difference between students at integrated and segregated settings.

Another interesting contrast exists in the realm of personality traits. Bayton et al. (1965) using college level black students sought to establish their stereotype of the black and white races, by sex. On 6 out of 10 personality traits the blacks presumed that whites would have better personality adjustment than themselves. Yet Soares and Soares (1969) working at the grades 4-8 found that disadvantaged youngsters had higher percentages on positive personality traits than did advantaged youngsters. They concluded that the positive self-image should be maintained but a more realistic and higher level of aspiration should be inculcated. In another study, Henton and Johnson (1964), using 4th and 6th graders, looked for relationships among self-concepts, intelligence, achievement, interests, and manifest anxieties among blacks and whites and could find no significant differences. In the study by Williams (1968), the Negro self-identity seemed so confused (during a period of social and academic integration) that it was compared to the performance of neurotic and psychotic individuals.

There is evidence to indicate that deviation in semantic response patterns among one's reference group has more ramifications than does deviation from the mean of the total population (McNeil, undated paper). There is also evidence that discrepancies between what a person believes and what he says are smaller for lower class children than for middle class children (Shulman, 1968). Moreover, identification with the ethnic group may not influence self-concept as much as does identification with one's socioeconomic group (Webster & Kroger, 1963).

Social interaction, even outside one's reference group, is a strong influence on the development of the self-image (Mossman & Ziller, 1967). Ludwig and Maehr (1967) found that self-concept change is a function of significant others (like classmates). Coombs and Davies (1966) say that if the individual is led to believe, by means of the social "looking glass," that he is capable and able to achieve well, he usually does. (The film might be such a "looking glass.") Gergen and Wishnov (1965) point out that even the perceived self-evaluation of another person, such as a partner, tends to influence the self-rating of the observer. Apparently, some kind of empathy to the other fellow's self-rating seems to be a possibility. Thus when one person is self-deprecating the person listening to him is more likely to downgrade himself as well.

The significant others in the school situation include not only the peers but also the teacher. The authority figure in the room may be a source of anxiety and frustration (Johnson, 1969) but at different grade levels the expectations of teacher behavior vary considerably. Norris (1968), for example, tested second graders and learned that they wanted greater enforcement of limits, e.g., external control; and Wright and Harvey (1965), using college students learned that the authority figure was expected to be derogatory by virtue of previous experience and therefore was not necessarily a source of frustration at the time of experimental measurement. It would seem that a film presented without previous audience conditioning could not be denigrating of either race without increasing audience frustration.

Authority figures can become role models with whom students identify, though according to Mackintosh, Gore, & Lewis, 1965, p.8) in referring to the disadvantaged, "The hero models presented to them at school, which appeal to middle-class children in general, are too remote and their successes too far beyond the reach of these children to cause even a ripple in their aspirations."

Work by Georgeoff (1967; 1968) indicates that a curriculum unit designed to teach black history can be introduced into interracial classrooms without difficulty of emotional involvement, raising the self-concept level of both races. The process of selecting appropriate curriculum materials concerning black personalities has been researched and Frederick Douglass was one of the five persons judged most favorably (Poulos, 1969).

Numerous references exist in the literature of self-concept and attitude studies to indicate that perception of one's environment is a critical determinant of whether that person is susceptible to change (Brookover, LePere, & Hamachek, 1965, p.2; Harvey, 1967; Kelman & Eagley, 1965; Murray, 1943; Wylie, 1961, p.6).

Identification can vicariously occur through film, and perhaps to a greater degree shape behavior than has been generally assumed (Bandura et al., 1963a, p. 249). Bandura's statement does not infer automatic success using filmed messages. Edling (1963) attempted to use films to affect change in an audience "whose motives were 'known' in advance" and found no significant change in line with the film message for large numbers of the population. In another study Edling (1968), using tape-slides, attempted to develop a "sensitivity to stereotyping" but methodological assumptions underlying the criterion test procedures were questionable and a breakdown in collection of data was in part blamed on student naivete(!).

Nor does the most careful methodology and research design insure the expected result when film is used to modify self-concept. Teahan (1967), in a study with special relevance to the current project, made films of six whites and six blacks giving vignettes of their jobs, their personalities and families. Testing one month later, and comparing findings from a small midwestern city and a large eastern city, he concluded that films of successful blacks could have a positive inspirational impact on black youth relative to their occupational goals and predictions success. However, blacks became more prejediced toward photographs of whites. Various interactions were noted concerning race and socioeconomic status and not always in a direction consistent with Teahan's expectation. For example, white students with fathers having higher occupational ratings became significantly more prejediced following the films while lower socioeconomic students became slightly less prejudiced.

In another school, Teahan found significant and opposite relationships between white students' socioeconomic backgrounds and their perceptions of the main film effect (p. 55). While these results do not lend themselves to easy interpretation, it is clear that the pictorial aspects of the study (films provided the stimulus, still pictures provided part of the test battery) were useful experimental tools.

Allen (1968) has also tested the effects of pictorial material on disadvantaged youths' attitudes toward school. The materials were constituted of slides combined with interviews with similarly disadvantaged black youths and a young adult black who had achieved success through education. Treatment conditions were set up to provide the viewer with various levels of control over the stimulus materials. Only the multi-choice format of presentation (sound and picture) and active student participation resulted in significant positive attitudinal change. Lower IQ blacks showed the greatest amount of attitude change.

It would seem, according to Allen's finding, that *control* over the materials *enhances their relevance and value* to the student. This has special meaning in the light of the Krathwohl, Bloom, and Masia position (cited in Brookover, 1967, p. 28) that acceptance of a value, preference for a value, and commitment to a value are separate dimensions which shape behavior.

Hayman and Dawson (1968, pp. 57-58) usefully summarize some of the cautions and possible outcomes that might be expected when using media to modify attitudes. They point out that:

1. There are no clear-cut formulas for the use of media.
2. Any single medium might achieve a specific purpose but as the complexity of purpose increases so does the need for a variety of media.
3. Attitudes are in the realm of nonverbal, subconscious behavior: media such as sound motion pictures or TV can reach this level through nonverbal stimulus elements such as music, sound effects, and word/picture combinations.
4. Media can play an important reinforcing role, extending the attitude to broader conceptual areas.

Self-report instruments are numerous but are far from perfected (Wylie, 1961). They have been developed for easy use down to the lowest grade levels (Fox, Luszki, & Schmuck, 1966), but they are almost all dependent on some mastery of reading skills.

Efforts to develop observational behavior rating scales (Remmers, 1963) are one possible way to bypass direct student measurement. The

Critical Incident Technique, developed by Flanagan (1954) to make a record of significant behaviors, has been used by Stolurow (1966) to identify hetero-cultural interactions. In a sense, these became the "raw materials" from which future instructional materials were to be developed, achieving greater understanding between cultural groups.

Another measurement technique, the semantic differential, minimizes verbal fluency in that little reading is required, but places considerable importance on the perceived qualitative "dimensions" of words. Osgood, Suci, & Tannenbaum (1957) have thoroughly described the assumptions underlying its use and its multi dimensionality. They also document its successful use in connection with audio-visual presentation (TV) and with the study of children's identification with significant others (parents). Pedersen (1969), McNeil (1968), and Davis (1966) are a few of the others who have studied interpersonal behavior by the use of semantic space measures. The latter study, by Davis, was particularly pertinent to the present study in that the evaluative factor on the semantic differential scales accounted for 44% of the total variance in his black experimental subjects, while on two evaluative factors for whites each factor accounted for 13% of the variance. He cautions, however, that subject-by-stimulus interactions in other situations might well produce substantially different results.

Not only is it necessary to interpret study findings in the light of the particular instruments selected for use, but several other factors must be kept in mind. For one thing, Triandis (1966) gives examples to show that affective and behavioral components can be inconsistent. In terms of this study, this could mean that a black film hero could be seen as good, honest, and clean, but not as a person to imitate. Triandis further suggests that measurement of interpersonal attitudes with only one instrument would be naive.

Brookover (1967) has pointed to another element which can be very difficult to interpret in measuring the self-concept. He cites a paper by Shaw and Alves which found female underachievers lower than males in rating how they thought they were perceived by others, leading him to the conclusion that male perceptions primarily revolve around themselves while females appear centered on the way others view them. Brookover's concern over post hoc interpretation of this type serves as a caution in this study as well, for sex differences may be a consequence of the fact that the film hero, Frederick Douglass, is a male and no alternative film with a female hero was tested.

Finally, a study by Katz, Robinson, Epps, & Waly (1964) using black students of the 13- to 18-year-old range, is an indication that the race of the adult tester may be a cause of increased hostility in the experimental population. Their discussion of the adverse effects of inhibited aggression on student performance was useful input to the present study.

Summary

Out of these sometimes contradictory papers emerges a picture (albeit blurred) of the culturally disadvantaged black youth who:

1. Becomes increasingly alienated and hostile at successive grade levels to academic-oriented goals;
2. Has a fairly positive self-image in the early grades in de facto segregated schools but this is not maintained.
3. Undergoes somewhat traumatic negative self-evaluation when he makes the transition into an integrated classroom, which often occurs at the individual's promotion from elementary to secondary school;
4. Tends to rely on near-term reinforcement and discounts deferred rewards;
5. May exhibit defensive behavior, be inattentive, and reject such authority figures as the teacher, grocer, policeman, and rent collector, whether real or vicariously presented;
6. May rate himself unrealistically high on self-concept or demonstrate other aversive behavior depending on the race of the test administrator or other peer group pressures.
7. May rate himself low on self-concept at least as much for socioeconomic reasons as for race reasons.

As was stated earlier, there is ample evidence to indicate that black youth should be expected to be as divergent in their self-images as would be true for other races. The presentation of a dramatic event from black history, such as the life of Frederick Douglass or any of the hundreds of other black leaders described by Bergman (1969), may contribute meaningfully to the black's perception of himself but may do so on a cognitive rather than affective basis.

In addition, the self-image of individual black youths is clearly bound up in social change that affects the race as a whole. There is reason to believe that the social influences of 1969 are very different than they were 5 to 10 years ago when some of the research cited in this section was conducted. Consequently, it is safe to assume that the early findings which characterized the black self-image as low are not necessarily stable and applicable today. Even the terminology associated with the race is in a state of flux. While this report will tend to use the word black it will do so only because that is the term which seemed to be most frequently used by members of that race in the schools where the experiment was conducted. For an interesting and lucid analysis of the search for identity and a name, the reader is referred to the December 1969 issue of ETC., published by the International Society of General Semantics, which contains an article by Lerone Bennette, Jr., entitled "What's In A Name?--Negro vs. Afro-American vs. Black."

It should be clear from this literature review that many questions exist in the area of self-image and the minority student. The present study can do no more than examine and refine some of the parameters through a meaningful research design and thoughtful evaluation of the resultant findings.

METHODS

Dissemination Analysis: Survey of Buyers and Users

It is axiomatic that an educational film, like any other visual medium, cannot bring about intended audience change unless it is seen by that audience. In order to be seen it must be purchased. Finally, it must be appropriately used.

Many ostensibly useful films have been rejected in the market-place before they ever reach their intended audience, or, if they are successes in terms of sales, have been purchased and then used for persons other than the target audience. Hopefully, information on how these problems can be avoided would enhance dissemination of any film produced in Phase II.

Purchasers

Since the Frederick Douglass film had passed one test, that of being a popularly purchased film, it was necessary to survey its buyers to ascertain as much as seemed relevant about the nature of that user population and the kinds of uses to which the Frederick Douglass film was being put. A list of the 205 purchasers was obtained from Robert Saudek Associates. A questionnaire was developed for the buyers of the film, i.e., public film libraries and educational film libraries. A first draft was checked for design and clarity of questions in Portland at the Audio Visual Film Library for the Public Schools. This check resulted in a variety of changes, including reformatting the questionnaire, revising questions, and adding several new questions. Appendix B shows the questionnaire in its revised form, as it was mailed to the 205 purchasers. In its final form the questionnaire was broken into four parts:

1) Identification information.
2) Descriptive information about the population served.
3) Basis for purchase, relative frequency of that population's use of the Frederick Douglass film, and to what degree Negro and white classes used it.
4) Space for remarks.

Users

For the purposes of this study it was of additional interest to learn how the film was typically used in the classroom. Consequently, an additional questionnaire was developed to be completed by teachers served by the school film libraries (N = 138). This user questionnaire, in its revised form, is shown in Appendix C. The teachers were asked four kinds of information as follows:

1) Minimal descriptive information about the class for which it was used
2) The teaching purpose for which the film was borrowed
3) How the film was introduced and followed up in the classroom
4) Descriptions of any especially noteworthy student reactions to the film.

Two copies of the teacher questionnaire were included in every letter going to a school film library, with the request that the library invite the teachers to fill out the enclosures. Because the records of teachers who borrowed the film were readily accessible in the film library, it was further requested that recent users would be most appropriate, since they would have the clearest recollection of student reactions. It was recognized that many teachers would hesitate to report on how they taught a given class and what student responses were like. Some might even think that their perogatives, e.g., academic freedom, were being questioned. For these reasons, teacher respondents were given the option of signing their forms or leaving them unsigned.

Content Analysis: Conference and Judging

An essential step in studying the Frederick Douglass film was to analyze its critical elements. Notwithstanding McLuhan (1960), there is a medium and a message, and two separate analyses were required ... one concerning the film characteristics and one concerning the film content.

To perform these two analyses a conference was held at Palo Alto, and a panel of experts was invited. These experts were then asked to discuss possible audience reactions (from blacks and whites) and to define the frames of reference for the self-image variable which might delimit the study and provide the greatest probable payoff. Finally, they discussed and made suggestions regarding techniques and instruments for measurement.

The consultants were selected by virtue of particular research. teaching,and film production experience that could be brought to bear. They were also selected with the intent of providing the perspectives of race, sex, and knowledge of students at different age levels. The The five consultant-analysts and their qualifications were:

Dr. Henry Breitrose - Experience in the production of and research with films for modifying attitudes. White educator, Chairman of the Communications Department at Stanford University.

Mrs. Martha Elmore - Negro educator, teaching at the 7th grade level in a predominantly white San Carlos School District. Representing the female minority viewpoint.

Mr. Rex Fortune - Negro educator, former teacher and Dean of Boys at Ravenswood High School which is a predominantly black school. Representing the male minority viewpoint.

Dr. Ron Silverman - Research in the modification of minority students self-esteem through the use of art as a form of self-expression. White educator, Professor of Art Education at California State College, Los Angeles.

Dr. John Teahan - Research in the use of film as a modifier of aspiration level and ethnocentric shift for minority students. White educator, Professor of Educational Psychology at Wayne State University.

Miss Judy Cherrington, Arts and Humanities Program, USOE, acted as observer at the conference. Dr. G. Kasten Tallmadge, Director of AIR's Instructional Methods Program, attended portions of the conference. Also participating were AIR project personnel and one in-house consultant. They were:

Dr. Malcolm Danoff - Experience in research evaluation in a variety of educational contexts. Senior Research Scientist at AIR.

Dr. Robert Weisgerber - Experience in the production and evaluation of film as a modifier of student attitudes toward the field of science, and in the dissemination and usage patterns which typify school film libraries. Senior Research Scientist at AIR.

Dr. Jack Wright - Research in the use of film as a modifier of attitudes. Senior Research Scientist at AIR.*

Each analyst was given a Content Analysis form (see Appendix D) to be completed after viewing the Frederick Douglass film. Five questions were related to the film characteristics and sought to establish:

1) The most appropriate audience (grade) level for the film.
2) Whether the picture or the sound carried the main message.
3) For which ethnic group the film would be most appropriate.
4) Whether the 50 minute running time was appropriate for school use.
5) The overall technical production quality of the film.

Eight questions were asked which related to the film content and sought to establish:

1) How relevant the historical drama was to black and to white students.

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* Dr. Wright died unexpectedly of a heart attack the day after this meeting. His continuing advice and counsel in the project were sorely missed.

2) How film credibility would be perceived by black and by white students.
3) What the black and the white students' affective "level of commitment" might be.
4) Whether self-esteem would rise or fall in black viewers and in white viewers.
5) What affective concepts were contained in the film.
6) Which of those key concepts could conceivably alter self-image.
7) Which of those key concepts could conceivably affect ethnic relations.
8) General remarks: any "hunches" about audience reaction.

As one can appreciate, the Content Analysis forms provided certain data which could be readily tallied. However, the open-ended questions which elicited the analysts' opinions of what concepts were in the film required further interpretation and codification. In order to aid in this interpretation and codification, the 26 concepts named by the analysts were subjected to the following further analytic steps:

1) Five judges were asked to sort the 26 concepts (on cards) into "meaningful" sets, i.e., groupings which seemed to show conceptual commonalities within each set, and they were asked to label these new sets. (See Appendix E for instructions given these judges.)
2) AIR project personnel examined these newly identified sets and tentatively labeled them in five categories.
3) Five different judges were asked to re-sort the concepts using these tentatively labeled categories. Category-concept match was judged acceptable if 3 out of the 5 judges agreed as to placement of a concept into a particular category.
4) Based on the above sort, the categories were revised and a new list of four categories was developed (the five categories were reduced to four by merging and renaming two of the categories.)
5) These four categories were then used by four more judges and another sort of the 26 concepts was performed.

6) The results of this last sort were analyzed and the final list of concepts was developed and is reported in the Results section.

Film Difficulty Level

A careful listener to the Frederick Douglass sound track is bound to note the presence of words which are uncommonly used in contemporary language such as "fetters," "discourse," "bestiality," "wrath," and "caulker." Other words might be more frequently used in contemporary times but not in the inner city middle school, such as "concession," "inflammatory," "advocate," "entwined," and "antecedents."

It appeared appropriate, then, to do an analysis of the verbal difficulty level in the script. The Dale-Chall Readability Formula (Dale, E., & Chall, J.S., 1948) was applied to a sample of the script dialogue and also to a sample of the script monologues (speeches) since these latter portions seemed not only to contain the most difficult words but also the most fast-paced presentation. The process for determining the difficulty level for these two samples is shown in Appendix F.

Experimental Study of Audience Effects

One major undertaking in Phase I was the experimental showing of the Frederick Douglass film to an appropriate student audience, both white and black, to study its effects, if any, on the self-image variable.

Early in the project it was decided that the Portland Public School System represented an ideal site because they 1) had purchased the Frederick Douglass film, 2) were among the urban users who had both white-majority classes and black-majority classes, 3) were geographically accessible to the project by 1 1/2 hours of jet flight, and 4) were interested in furthering understandings of the self-image variable in school settings. For purposes of Phase I these benefits were considered to outweigh those costs of employing a randomly drawn sample of film purchasers.

Portland's willingness to provide the test situation within the constraints imposed by the research design schedule was a most helpful aspect of the study. These experimental constraints, for example, caused postponement of the experimental study from July until early October.

Further, the School District made three of its professional staff available on a release-time basis to work with the Project Director in conduct of the study. The on-site staff, then, consisted of two whites and two blacks. The assignments of these test and film administrators was structured to insure maximum cooperation and openness of the students. That is, black majority classes had black test administration, and white majority classes were administered by whites. *Different* project staff were assigned to the schools at the time of film showing to minimize any connection between the tests and the films as shown in Figure 1.

Treatment 1 Two classes black > white Two classes black < white Two classes black = white	Pretest	Film/Discussion	Posttest
Treatment 2 Two classes black > white Two classes black < white Two classes black = white	Pretest	Film	Posttest
Treatment 3 Two classes black > white Two classes black < white Two classes black = white	Pretest	—	Posttest
Treatment 4 Two classes black > white Two classes black < white Two classes black = white	—	—	Test
	Day 1	Day 2	Day 3

Fig. 1 . Schedule of events in experimental design.

There were four treatment conditions, comprised of two classes of black-majority (90% or more), two classes of white-majority, and two classes of approximate racial balance (50% each race plus or minus 10%). The classes were selected on the basis of percentages of blacks and whites enrolled, though there was no guarantee that on the days of the experiment the attendance would maintain the balance at that level. Once selected the classes were randomly assigned to a treatment condition on a queuing basis until the "spaces" for that treatment condition were filled.

The research design was set up to isolate the effects due to the film, the post-film discussion, the test-retest "learning," and the occurrence of any major intervening event that might influence self-image or racial understandings (such as a community or school riot) during the conduct of the study. In essence, the design is of the Type 10 described by Campbell and Stanley in the Handbook of Research on Teaching (Gage, 1963, p. 217). All experimental study class contacts were accomplished in a 4-day span, with testing and film showings occurring on separate days for any given class.

The population was drawn from four schools, using 7th and 8th grade classes. The schools were almost linear geographically in that they were "strung out" from a black ghetto to a white middle class neighborhood. In that sense, it may be interpreted that the white-predominant classes represented a higher socioeconomic background. Black-predominant classes, however, had an educational advantage of sorts: because of various Federal assistance programs their class size was typically smaller, and they had a better teacher-student ratio. Each experimental condition contained similar groups in terms of black and white student composition.

Film Discussion

At the conclusion of the film viewing, those classes assigned to the first treatment condition spent approximately one half hour in a guided discussion about the film. The discussion leader in each instance was one of the Portland Public Schools persons on temporary loan to the Project. (Indeed, the ability to lead a discussion skillfully was an important criterion by which persons were chosen for temporary assignment with the project.) To avoid association with the pretesting, the project person assigned as discussion leader in any given school was in no instance the same person as had administered tests in that school. In an effort to have the students "open up" during the discussion a black discussion leader was used in the black-majority school and a white discussion leader was used in the white-majority school. A black discussion leader was also assigned to the racially balanced school.

Teachers of the classes remained in the rooms, but participated only occasionally.

A procedure was set up to provide for calling on students to respond to six guided discussion questions, but there was sufficient spontaneity without deliberate prompting. (See Appendix G for a listing of the questions and procedures used in the guided discussion.) The questions were developed so as to be open-ended and not easily answered with a "yes" or "no" but rather requiring some personal interpretation of the film.

While the overall research design was structured to identify any important effects attributable to the post-film discussion, it was also of some interest to know the content and major positions typically put forth by the students during the discussions. Three reporting systems were tried out on an informal basis, with a view to determining the best procedure to use in Phase III of the study in the event that the discussion component was found to have a significant effect in modifying students' self-concept. In two instances, where teachers volunteered, a draft Critical Incident form was used unobtrusively by the teacher to record student responses which, in her judgment, represented unusual instances of oral behavior, relative to that particular student, which could be categorized as relevant observations about the film. In another film discussion class, with teacher permission, an unobtrusive tape recording was made of the discussion. This discussion is reproduced, with names deleted, as Appendix H. By virtue of microphone placement there was difficulty in picking up a uniform signal throughout the room, and the ambient noise in the room made some portions of the discussion unintelligible. For this reason further recording was not attempted since any time-sampling of tape content would have resulted in some inconsistencies of data reduction.

Finally, for all film discussion classes the discussion leaders were "debriefed" the same afternoon. That is, they were asked to summarize the responses of the classes they had been guiding.

Measurement Instruments

A battery of tests was used to assess possible film effects along several self-concept dimensions. (See Appendix I for the battery.) The key concept dimensions, the tests used for each, and the source of the tests are indicated in Table 1.

Six of the tests, (Soares & Soares; Webster & Kroger) were selected because of their apparently successful use with a large number of minority children at a similar educational level. Although these instruments require verbal ability it was thought necessary to attempt some appraisal by instruments previously tested, and these seemed most pertinent. The three remaining instruments were adapted from Osgood's semantic differential approach by selecting those ten terms having a loading of .76 or higher on an evaluative factor (Osgood, et al., 1961, p. 37). The same polar terms were used as scale alternatives for each of the three instruments.

Admonishments by Wylie (1961) indicated that a number of previous research efforts in the self-concept domain may have failed not for lack of measurement of the dependent variable but for lack of consideration about a crucial independent variable. Specifically, there was insufficient attention to studying the parameters of the stimulus

TABLE I

Self-Concept Instruments

Concept	Test	Source
Present self-concept	How I Am	Project developed using semantic differential items from Osgood, et al. (1961)
	Self-Concept	Soares & Soares (1969a)
Ideal self-concept	How I Would Like to Be	Adapted from Osgood, et al. (1961)
	Ideal Concept	Soares & Soares (1969a)
Self as though viewed by significant others (peers)	Most of My Classmates Think I Am	Adapted from Osgood, et al. (1961)
	Reflected Self - Classmates	Soares & Soares (1969a)
Self vs. other controlled	Scale of Personal Independence	Webster & Kroger (1963)
Expectation of own future worth (anticipated external prejudice)	Scale of Personal Worth	Webster & Kroger (1963)
Estimation of own potential for employment	Scale of Perceived Future Potential	Webster & Kroger (1963)

being presented, whether students had been attendant, and whether the students accurately received the message at all. Essentially, what is required is a self-report of what was experienced in the way of a stimulus.

To explore this idea, two new instruments were developed and tried out during Phase I. They are the I Would and Who Would reports. (See Appendix I.) These were administered once, the day after the film showings.

Each of the reports showed photographs of four actors printed from the Frederick Douglass picture frames. These photographs were chosen to show the most positive "good guy" portrayal and negative "bad guy" portrayal from among the black actors and the white actors.* Thus extremes of character portrayal were available as choices within each race. To minimize the effects of countenance (perceived pleasantness or unpleasantness in facial expression) that could result from viewing a single photograph, an effort was made to select expressions that were as nearly uniform as could be found in the film. The base point for this comparison was the black villain who only appeared in a downcast and saddened demeanor. A frame-by-frame examination of the other actors' screen appearances established the most similar expressions that could be found.

In spite of these efforts certain slight differences can be observed as follows:

1. Two of the men (one white and one black) are apparently older.
2. One of the men (the black hero) has more of his eyes visible.
3. One of the men (the black villain) is not as well dressed.
4. One of the men (the white villain) is a slightly blurred picture since the actor was moving in that frame.

These differences, though discernable, were not considered likely bases for evaluative distinction by viewers. Nevertheless, an item analysis of the control group responses (later in the project) should make any patterns of choice clear.

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* In passing, it should be noted that with only one exception all blacks in the film were presented in a positive light. On the other hand, all whites in the film had some imperfections of character, even the lead actors, though these were sometimes glossed over quickly.

I Would report. On the premise that they were "reading pictures" students were asked to tell how much they liked or disliked each of the men pictured. It was hypothesized that film viewers would be primarily influenced by two factors: 1) the portrayals of the various actors and/or 2) their own racial preferences or prejudices. The control groups, however, would be primarily influenced by two factors: 1) aspects of countenance and/or 2) their own racial preferences or prejudices.

If experimental groups formed a pattern in line with film portrayal, then this would indicate attentiveness and acceptance by the film viewers. If control groups and film groups were similar in their patterns and were in line with the film portrayals, it would be an indication that the actors had been well cast, that is, their faces were appropriate to their roles.

As indicated in the preceding paragraph, selection by virtue of racial preference or prejudice could influence either control or film viewing groups. If so, this should be reflected in the choice of the appropriate race's "good" or "bad" person and would not affect the reported accuracy of portrayal recognition. For example, if white film viewers consistently liked the white "good guy" to a greater degree than the black "good guy," they would not only have indicated a racial preference but also would have been accurate in distinguishing between "good" and "bad" portrayals.

Who Would report. The second instrument, on the reverse side, used the same pictures and the same positive-negative forced-choice technique. The instrument differed, though, in that it asked the students to project or attribute appropriate behavioral characteristics to the men pictured. Each behavioral characteristic was couched as a positive statement and as a negative statement. The student was to select the one person which he guessed would most likely behave in the manner indicated by the particular statement. These pairs of statements were developed by rephrasing and adapting the paragraph descriptions for each of the 12 subscales in the California Test of Personality.*

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* It was originally intended that the California Test of Personality would be used, providing a link between what was seen and the self-descriptions on personality traits. The California Test of Personality was not approved for use, and this link was not possible.

After the items were drafted five judges were asked to rate them as to whether they were clearly polar choices along a single dimension delimited by the paragraphs of description in the California Test of Personality Manual. These subscales pertained to the following traits, presented here in the same order as each pair of items appearing on the "Who Would" report:

a. Sense of personal worth.
b. Nervous symptoms.
c. Feeling of belonging.
d. Self-reliance.
e. Withdrawing tendencies.
f. Sense of personal freedom.
g. Social skills.
h. Family relations.
i. Community relations.
j. School relations.
k. Anti-social tendencies.
l. Social standards.

If they disagreed, they were asked to explain the defect in the item as they saw it. Several items were rewritten as a result, and the instrument was checked with five more judges.

At the bottom of the Who Would report two items were added to constitute a virtual third instrument. The questions were:

1) Who would think and feel the same way you do?
2) Who would be against the way you think and feel?

By virtue of their placement and similar projective nature it was thought that these would be answered as freely and with the same thoughtfulness as had been developed while responding to the previous 24 questions.

The intent of these imbedded questions was to ask the student to measure himself against the four men and select the role model with which he most identified. Various possibilities exist, of course, but it would seem likely that results might be interpreted similarly to the I Would instrument. In addition, this report might (and only might) identify those students who not only selected pictures according to race or portrayal but also on the basis of their personal and social adjustment. This seemed to offer intriguing possibilities worthy of exploration by item analysis at a later date.

Pre-trial of Instruments

All of the test instruments and the two film reports were administered to four black youngsters from a nearby secondary school after they had been shown the Frederick Douglass film. This check-out was done for the following purposes:

1) to establish a test duration for each instrument.
2) to identify instructions that were unclear.
3) to discuss format of the instruments.
4) to check for words that might not be understood.
5) to check for possible racial offensiveness in any of the items.

As a result, several modifications were made in instructions, a few words were changed, and a minor typographical format change was made in the Soares and Soares instruments. None of the changes were substantive. In addition, the instruments and research design were discussed with fellow researchers and confirmation was received that subjects' rights of privacy were being safeguarded.

Test Administration

The instruments were packaged in numbered sets and placed in large envelopes. With each packet was a student ID sheet which established individual's name, the school, grade, age, and sex. These ID sheets were passed in separately from the packets and were subsequently coded by the teacher to show race and whether the individual's reading ability was such that his tests should be considered unreliable. Students were told not to put their names on the individual tests. At the end of testing they were invited to put them back in the envelopes and seal them. All of these techniques were attempts to provide some feeling of privacy and anonymity to the students, encouraging more honest responses. It is recognized, however, that some students may have taken advantage of this "privacy" by responding wildly rather than seriously. Also, it was conceivable that some of the students may have recognized the transparency of this technique because the ID sheet carried the same number. In actuality, the names were only used as a link between pre- and posttest packet numbers so that both sets of scores would be attributed to the same person, identified subsequently only by his pretest number.

Directions for test administrators are shown in Appendix J (pretest only).

Other Means of Collecting Data

Peripheral to the central design of the study and the instruments previously discussed, there was an effort to explore certain other means of collecting data as techniques for possible use in Phase III. This was in keeping with the exploratory nature of the Phase I study. In no way were these exploratory efforts brought to the attention of the students and were therefore not sources of primary data used in this study.

The first of these was a draft checklist of Critical Incident categories indicative of effective or ineffective self-concept behaviors (See Appendix K). The basis for these preliminary categories was an on-going AIR project* aimed at identifying and categorizing self-concept behaviors, which at the date of this Phase I effort had collected some 400 incidents noted by teachers. It is quite possible, however, that the findings of that study will ultimately come up with different categories. The draft form should not be construed as a product of that project even though it was shown to the Project Director to solicit his advice and criticism.

A second data collection technique that was tried out was tape recording of class discussion for possible later analysis by time sampling. As discussed elsewhere this approach had inherent difficulties and was only used for one class.

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* Specialized Assistance to the Goals of Quality Education Project Study (QEPS) Grant No. OEG-0-8-052930-3337

Lastly, interview-type discussions were held on an informal basis with four black and two white students.* This was not done in a structured manner to collect hard data but rather to try out different interview techniques should this procedure prove desirable in Phase III. Results of these interviews are not reported here, except to say that the most interesting results were obtained with the two whites - one was asked to play a black, and then the two were asked to debate the film's merits.

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* These students were not a part of the experiment in Portland.

RESULTS

Analysis of the Dissemination Pattern for the Frederick Douglass Film

Questionnaire to Purchasers and Teachers

Purchasers. Altogether, the list of purchasers constituted some 67 college or public library film collections and some 138 school district film collections. Questionnaires were sent to all but one.* Of these, 25 college or public libraries responded (38%) and 43 school districts responded (31%). This was considered an acceptable response since the mailing occurred during the summer when many school districts would have been relatively inactive. Not included in the figures are those organizations who answered but felt they could not appropriately complete the form because of time or other considerations. Three additional responses were received after the cut-off date for data reduction and were not included in the subsequent analyses.

The geographic distribution of these purchasers can be noted in Table 2, using the regional categories as defined in the County and City Data Book (1967), a census report.

It is apparent that the film is widely and rather evenly purchased throughout the United States. There appears to be no substantial reason to suspect that regional biases played a strong part for or against film purchase even though the film's hero was black. In the geographic sense, then, present dissemination (sales) patterns or strategies by the distribution of I.Q. Films, Inc., seems effective for widespread national exposure to any newly produced film.

Responses to the questionnaire sent to the film purchasers raises considerable doubt that the target audience (i.e., black youth) is being reached to any substantial degree.

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* One college was excluded from the mailing because the investigator of this study was AV Director at that institution at the time of purchase.

TABLE 2

GEOGRAPHIC DISTRIBUTION OF FREDERICK DOUGLASS PURCHASERS

NORTHEASTERN STATES			55
New England		13	
Massachusetts	6		
Connecticut	7		
Middle Atlantic		42	
New York	16		
New Jersey	13		
Pennsylvania	13		
NORTH CENTRAL STATES			62
East North Central		51	
Ohio	13		
Indiana	6		
Illinois	17		
Michigan	12		
Wisconsin	3		
West North Central		11	
Minnesota	2		
Iowa	1		
Missouri	7		
Kansas	1		
SOUTH			37
South Atlantic		22	
Delaware	1		
Maryland	5		
Washington, D.C.	3		
Virginia	6		
North Carolina	1		
Georgia	1		
Florida	5		
SOUTH (Cont'd)			
East South Central		5	
Kentucky	2		
Tennessee	1		
Alabama	1		
Mississippi	1		
West South Central		10	
Oklahoma	2		
Texas	8		
WEST			51
Mountain		9	
Colorado	5		
Arizona	4		
Pacific		42	
Washington	11		
Oregon	2		
California	26		
Alaska	2		
Hawaii	1		
		TOTAL	205

In the interests of brevity the findings from the mailed questionnaires to film purchasers are reported fully in Appendix L and are summarized in the following listing:

1. Most of the college and public film libraries as well as the school film libraries serve areas containing 25,000 or more students.
2. The college and public film libraries are serving a balanced variety of populations. The school film libraries are primarily serving urban and suburban populations.
3. Over four fifths of the students in these populations are in families in the $3,000 to $10,000 annual income range, the mid-range of the County and City Data Book (1967).
4. Some 86.7% of the college and public film libraries and 93.7% of the school film libraries serve populations that are predominantly white.
5. Some 53.3% of the college and public film libraries serve populations which have a higher racial proportion of blacks than could be expected according to the national norm. On the other hand, only 37.5% of the school libraries serve populations having a higher racial proportion of blacks than the national norm.
6. Both college and public film libraries and school film libraries report that the "typical" film in their collection is more frequently borrowed than the Frederick Douglass film.
7. Both types of libraries report that the film is most heavily used at the secondary level, grades 7-12, and in the school libraries this represents a strong 83.8% of the cases.
8. When the racial proportion of film-borrowing classes was reported, it was found that 76.9% of the college and public film libraries and 83.4% of the school film libraries were loaning the film to predominantly white classes.
9. As indicated by respondents from both types of libraries, single copies of the film exist in most of the collections and some would-be borrowers cannot get access to the film when it is already in use.

10. Only about 30% of each type of library employ a procedure whereby students in any way preview films prior to purchase.

11. In none of the college and film libraries and in only 10.5% of the school film libraries was the reason for purchase clearly affective in nature. Many of the libraries reported cognitive reasons and many seemed to use reasons that were not tied to film content in any way.

Teachers. Each questionnaire to school district purchasers also contained two blank forms for teachers to fill out describing how the film was used in class. Of the 276 forms that were enclosed, some 37 were returned (13%). While this proportion of returns appears small, it should be borne in mind that it is quite possible that a number of school districts chose not to act as intermediaries and solicit the teachers' time in filling out the questionnaires. It is fairly safe to assume that the actual number of forms to reach teachers' hands was considerably lower than the 276 mailed, which would indicate a greater than 13% response. Even though the 13% teacher response is conservative, it cannot be assumed that these teachers' responses can be generalized to the whole population of teachers who use the film every year (an unknown number).

Of course, the information received from that group of respondents does give an interesting picture of the use to which responding teachers did put the film. First, it is interesting to note the racial composition of the classes. Of the 37 respondents, 30 taught classes of less than 25% black students, 3 were in the 25 to 50% range, 1 in the 50 to 75% range, and 3 taught classes where black students were over 75% of the class population. Actually, the proportion of blacks viewing the film within these classes was even lower than this breakdown reveals, for within the 0-25% black category, 22 of the 30 respondents had 2% or less blacks in the classroom.

Twenty-five of the 37 teacher respondents used the film for cognitive teaching purposes (such as history of the Civil War period), while 10 used it for affective purposes (such as learning the effects of prejudice), and 2 respondents did not clearly indicate a logical basis for use.

Within the respondent population there was a 24 to 13 ratio between those who followed the film with discussion and those who (apparently) did not.

Interestingly enough, in answer to the request for "especially noteworthy student reactions" the teachers seemed to note affective reactions more often than cognitive ones. Four reported cognitive reactions, 23 noted affective reactions, and 15 made comments that were not relevant to film content. Although responses such as "They liked the film" might have been considered affective in nature, they were not so categorized because they did not meaningfully relate to the film content.

Content Analysis of the Film

Analysis of the Content Analysis forms completed by the five consulting experts, was at two levels. Their opinions regarding what concepts were contained in the film were analyzed by judges and subjected to a sorting technique, described previously in the Methods section of this report.

The final four categories of affective concepts in the Frederick Douglass film, as determined by the sorting process, were:

1. One man can apply his individual social values in relationship to society.
2. There are certain personal attributes which are generally desirable.
3. A feeling of rejection is an example of a reaction to oppression.
4. Whites and blacks can develop a working relationship.

When ratings of the judges on film characteristics and film content were analyzed, the findings were:

- According to the consultants, the Frederick Douglass film would be quite suitable in the 8th and 9th grades, and to a lesser degree in the 10th grade. As shown in Appendix F a sample of the dialogue was analyzed and found to be at a 5th to 6th grade difficulty level and the monologues at the 7th to 8th grade difficulty level.

- They felt that the film message was not mainly carried by the picture but rather by the sound or by some balance between picture and sound.
- The analysts felt the dialogue would be almost equally appropriate for blacks and whites though tending to favor the whites slightly.
- The film's running time was considered to be somewhere between just right and too long. Because the 50 minute running time is also a common length of a classroom period, it would seem that the film would neatly consume one lesson. However, with the need for changing reels between Part 1 and Part 2 even this assumption would not be viable. In practice, showing each part on successive school days seems to be the most reasonable alternative, but this unavoidably breaks up the total effect of the film and focuses discussion on that part of the film just viewed.
- As to the technical production quality of the Frederick Douglass film, the experts rated it average to excellent.
- It can be inferred from the experts' film content ratings that the Frederick Douglass film would probably have about the same relevance to blacks and whites, that is, average to high relevance would be expected.
- The analysts felt that the Frederick Douglass film would probably be seen as unbiased (credible) by blacks. This would not be nearly so likely among whites, since there was a good chance that they would consider the film to be biased.
- The expected level of commitment to the film message by blacks would be average to high; but with whites only average commitment could be expected.

- Lastly, regarding the direction of affective change, the consulting analysts believed that blacks would definitely shift in the direction of greater self-esteem as a result of viewing the film. On the other hand, they felt that a negative shift, toward less self-esteem, was quite possible for white viewers.

Critical Incidents

The draft Critical Incident form was not used as an important data collection instrument. Rather, the form was checked for feasibility of use under two different conditions: a) as a report of the film discussion, and b) as a pocket size pad for recording of students' incidents throughout the experiment.

The following is an example of the form's use in the type (a) application (unused portions of the form not shown):

Name of individual ___R. B.___
Observed by ___R. W.___ School ___A___
Effective ___X___

___X___ 5. Considering the influence of a peer group.
Describe fully the specific behavior observed.

"In a predominantly white class, a black boy (G.F.) was inattentive to the Frederick Douglass film, loudly snapping a rubber band against books. R.B., a black girl, took it upon herself to leave her seat, quietly but authoritatively reprimand him, and report him to the teacher. This was accomplished without drawing the class attention away from the film and to herself. R.B. is usually the source of class disturbance and this represented a complete reversal for her."

As an example of the (b) type of use, i.e., as an on-going record of students' behaviors through the experiment, see Appendix M, which is a listing of the Critical Incidents reported by one teacher during the week of the experiment.

In general, the form appears to have the most potential for use in Phase III in the second of these applications. It is quite possible that the brevity of the items led to certain inter-category ambiguities. These must be refined before the instrument can be effectively used in Phase III. The effort seems called for though, since actual student behaviors can be noted and objectively categorized by a pocket size instrument of this type, and there is need to collect additional information beyond the battery of verbal measures administered as pre- and posttests.

Experimental Findings

Self-Concept Related Instruments

Each of the instruments which have been selected to tap aspects of self-concept was administered to the students prior to the initiation of any treatment. An unweighted means analysis of variance (Winer, 1962) was performed to verify that the groups assigned to the treatment and control conditions (film and discussion, film only, no film or discussion) were not different in terms of their performance on each instrument. No differences at the .05 or better level were found between the groups pretested on any of the self-concept instruments.

Following the showing of the film the students in the experimental groups again completed the self-concept instruments as did the students in the control group. The students in the second control group (not pretested) also completed the instruments at this time. Unweighted means analysis of variance was performed on each instrument. The analysis design evaluated (a) effects of the film, (b) sex (male, female) and (c) race (black white), on student performance on the instruments. The results of these analyses are presented below, reported by instrument. Tables are presented only if significant findings resulted from the analysis. Following the presentation of the results, a brief discussion summarizes the implications suggested by the findings relevant to the self-concept related instruments and film report instruments.

How I Would Like To Be. Table 3 shows the results of the analysis of this instrument. No significant main effect of treatment (film) was found. There was a significant (<.01) main effect of sex, with females having a more positive self-concept level of aspiration as measured by this instrument than males. There was no significant main effect of race, nor were any of the interactions significant.

TABLE 3

Unweighted Means Analysis of Variance
How I Would Like To Be (posttest scores)

Source	df	MS	F
Treatment (A)	3	9.51	
Sex (B)	1	330.65	13.02**
Race (C)	1	4.71	
AB	3	38.75	
AC	3	22.75	
BC	1	24.02	
ABC	3	24.52	
Error	438	25.39	

**p <.01

Most Of My Classmates Think I Am. All three main effects were significant (<.01) in this analysis. Females thought their classmates had a higher opinion of them than did the males. Blacks thought that their classmates had a higher opinion of them than did whites. What the main effect of treatment indicates is not quite as clear. The ordered means of the treatment groups (lower the score, better the self-concept) indicated that one control group had the best self-concept score (21.04) and the other control group had the poorest score (24.21) with the two film treatment groups in between (film and discussion - 21.11; film only - 22.84). Interpretation in the face of these data is difficult.

It is not likely that any real effect of the film presentation actually exists for this instrument, in spite of the significant main effect of the treatment factor. The results of these analyses are shown in Table 4.

TABLE 4

Unweighted Means Analysis of Variance
Most Of My Classmates Think I Am (posttest scores)

Source	df	MS	F
Treatment (A)	3	252.02	4.50**
Sex (B)	1	1794.04	32.04**
Race (C)	1	430.06	7.68**
AB	3	113.35	
AC	3	47.64	
BC	1	48.35	
ABC	3	16.19	
Error	432	55.99	

**p <.01

Scale of Personal Independence. Although this instrument was initially included in the study and was administered, subsequent examination of the instrument itself, independent of student performance on it, revealed that it was not amenable to the computation of a single meaningful overall score. Various attempts were made to obtain or derive a suitable scoring formula for the instrument with little success. A decision was reached to not subject the instrument to further analysis.

Scale of Personal Worth. The results of the analysis of this instrument are shown in Table 5. No significant main effect of the film was found. However, there was a significant (<.01) main effect of race with whites having a higher personal worth as measured by this instrument than blacks. There was also a significant interaction between treatment, sex, and race. As discussed previously, this instrument taps how the person feels he will be accepted by the community when he or she becomes an adult.

Examination of the interaction suggests that black males tended to feel less personal worth as measured by this instrument than black females, while white males tended to feel more personal worth than did white females.

These relationships were found across both film groups and one of the control groups.

TABLE 5

Unweighted Means Analysis of Variance
Scale of Personal Worth (posttest scores)

Source	df	MS	F
Treatment (A)	3	85.08	
Sex (B)	1	16.70	
Race (C)	1	1233.34	19.19**
AB	3	108.85	
AC	3	11.65	
BC	1	15.18	
ABC	3	252.89	3.93**
Error	442	64.275	

**p <.01

Scale of Perceived Future Potential. As shown in Table 6, the analysis of the scores on this instrument showed that there was no significant main effect due to the film presentation. There was, however, a significant (<.05) interaction between sex and race. The black males, as measured by this instrument, indicated a higher self-evaluation of future potential than did the white males. The opposite was found when the female scores are compared. The black females showed a lower opinion of themselves in terms of future potential than did the white females.

TABLE 6

Unweighted Means Analysis of Variance
Scale of Perceived Future Potential (posttest scores)

Source	df	MS	F
Treatment (A)	3	9.74	
Sex (B)	1	7.25	
Race (C)	1	.22	
AB	3	25.49	
AC	3	42.33	
BC	1	275.49	4.44*
ABC	3	38.83	
Error	439	62.05	

*p <.05

Self-Concept. There was no significant main effect of the film on the scores on this instrument. Table 7 shows the results of the analysis. There was a significant main effect of race (<.05), with blacks indicating a more favorable self-concept than whites as measured by the instrument.

TABLE 7

Unweighted Means Analysis of Variance
Self-Concept (posttest scores)

Source	df	MS	F
Treatment (A)	3	100.73	
Sex (B)	1	11.78	
Race (C)	1	215.58	4.45*
AB	3	89.34	
AC	3	48.62	
BC	1	1.49	
ABC	3	47.20	
Error	432	48.42	

$*p < .05$

Ideal Concept. As shown in Table 8, there was a significant (<.01) main effect of race in the analysis of this instrument. However, unlike the Self-Concept instrument just discussed, the black/white relationship was reversed. On this instrument, the whites indicated a more favorable ideal self-concept than did the blacks. There was no significant main effect of the film.

TABLE 8

Unweighted Means Analysis of Variance
Ideal Concept (posttest scores)

Source	df	MS	F
Treatment (A)	3	94.79	
Sex (B)	1	202.35	
Race (C)	1	732.20	12.72**
AB	3	99.12	
AC	3	46.89	
BC	1	65.59	
ABC	3	26.22	
Error	428	57.55	

$**p < .01$

Reflected Self-Classmates. No significant effect of the film was noted on this instrument. Table 9 shows the analysis results. Examination of the table shows a significant (<.05) effect of sex on the scores, with females indicating a better reflected self-concept as measured by this instrument than males. A significant effect of race (<.01) was also found with blacks indicating a better reflected self-concept than whites.

TABLE 9

Unweighted Means Analysis of Variance
Reflected Self-Classmates (posttest scores)

Source	df	MS	F
Treatment (A)	3	128.32	
Sex (B)	1	298.43	3.83*
Race (C)	1	546.04	7.01**
AB	3	143.65	
AC	3	97.08	
BC	1	281.39	
ABC	3	47.39	
Error	414	77.94	

*p <.05
**p <.01

Film Report Instruments

These instruments were administered to each student in the experimental (film) groups following the showing of the film or after the post-film discussion as appropriate. The instruments were also administered to the two control groups concurrently with the film group administrations. The format for presentation of the results will be the same as that used for the self-concept related instruments.

For analysis purposes the major characters were designated as white villain, black villain, white hero, and black hero based on the roles portrayed in the film. (No designation appeared on the instruments.) The analyses subsequently reported for each instrument will refer to these designations.

I Would. This instrument enables the student to indicate how he feels about each of the four major characters. The instrument has a four point scale from Dislike a Lot (score of 1) to Like a Lot (score of 4). Each of the four major characters was treated in a separate analysis.

I Would - Photo #1 (white villain). Table #10 shows a significant (<.01) effect of the film on the responses to this picture with both film groups disliking the picture more than the control groups. However, the control groups did not particularly like the picture either (mean scores of 2.17 and 2.13). There was also a significant (<.01) effect of race, with the blacks disliking the picture more than the whites. It is important to remember that the race effect is independent of the film effect when significant main effects are found. Therefore, the blacks disliked the picture more than the whites whether or not they had seen the film.

TABLE 10

Unweighted Means Analysis of Variance
I Would - Photo #1 (white villain) Evaluation

Source	df	MS	F
Treatment (A)	3	14.89	19.66**
Sex (B)	1	.81	
Race (C)	1	5.76	7.61**
AB	3	.54	
AC	3	.68	
BC	1	.85	
ABC	3	.19	
Error	447	.76	

**p <.01

An inspection of the scores by race for this picture revealed that although the blacks disliked the picture more than did the whites, the whites still had a mean score which indicated they disliked the picture (a score of 1.96).

Therefore it would seem that the individual selected to portray the white villain was not a particularly likable fellow even in the eyes of the control groups who did not see the film portrayal. However, the differences between the film groups and the control groups were significant as was the difference between blacks and whites. It was a matter of disliking the man more after seeing the film and, a matter of disliking him more if you were black, whether you had seen the film or not.

I Would - Photo #2 (black villain). As was the case with Photo #1, the white villain, there was a significant (<.01) effect of the film on student response to this picture (see Table 11). Both film groups disliked the picture more than did the control groups. There was a significant (<.05) race effect on this picture also. But, in this case, the effect was opposite from that found for the white villain, with the whites disliking the photo more than the blacks. Here too, the race effect is independent of whether or not the student had seen the film.

TABLE 11

Unweighted Means Analysis of Variance
I Would - Photo #2 (black villain) Evaluation

Source	df	MS	F
Treatment (A)	3	34.58	36.84**
Sex (B)	1	2.08	
Race (C)	1	4.85	5.17*
AB	3	1.13	
AC	3	.46	
BC	1	.01	
ABC	3	1.56	
Error	448	.94	

*p <.05
**p <.01

I Would - Photo #3 (white hero). As Table 12 shows, all three main effects (film, sex, and race) were significant at <.01 for this picture. The film groups liked the picture more than did the control groups although neither the film nor control groups indicated an extremely positive attitude toward the picture (film group means 2.76, 2.94; control group means 2.18, 2.28). Males liked the picture more than females and whites liked the picture more than did the blacks. In addition there were two significant interactions--one between film effect and race (<.01) and one between sex and race (<.05). White males liked the picture more than did black males, white females, or black females. The greatest difference was between the white males and the black females with the black females liking the picture the least. The white control students liked the picture better than did the black control students.

TABLE 12

Unweighted Means Analysis of Variance
I Would - Photo #3 (white hero) Evaluation

Source	df	MS	F
Treatment (A)	3	15.10	19.03**
Sex (B)	1	8.64	10.90**
Race (C)	1	12.63	15.92**
AB	3	1.75	
AC	3	3.97	5.00**
BC	1	3.70	4.66*
ABC	3	.25	
Error	448	.79	

*p <.05
**p <.01

2

I Would - Photo #4 (black hero). There was a significant film effect (<.01) on the responses to this picture, with the film groups liking the picture more than did the control groups (see Table 13). Although this significant effect was found, examination of the group means reveals that the picture was generally liked by all four groups (film group means: 3.79, 3.79; control group means: 3.36 and 3.33). There was also a significant (<.01) effect of race on the responses to this picture. Blacks liked the picture more than did the whites, whether or not they had viewed the film. In addition, a significant interaction was found between film effect and race at the <.01 level. Within the control groups blacks liked the picture more than whites. Thus, if a black student evaluated the picture without having seen the film, he tended to like the black hero picture more than a white who was also evaluating the picture without having seen the film.

TABLE 13

Unweighted Means Analysis of Variance
I Would - Photo #4 (black hero) Evaluation

Source	df	MS	F
Treatment (A)	3	7.30	13.13**
Sex (B)	1	.02	
Race (C)	1	8.40	15.12**
AB	3	1.00	
AC	3	3.67	6.61**
BC	1	.46	
ABC	3	.21	
Error	448	.56	

**p <.01

Who Would. The Who Would instrument enabled the student to evaluate each of the four pictures shown on the I Would instrument on a variety of presumed traits. The student indicated for each trait which picture was most likely to have that trait. Since there were both positive and negative type traits, it was possible to derive both a positive trait and negative trait score for each picture. (Both sets of scores can range between 0 and 12.) A positive evaluation analysis and negative evaluation analysis was therefore performed on each picture. The results of these analyses are presented below, first by positive evaluation analysis of each picture and then by negative evaluation.

Who Would - Photo #1 (white villain - positive evaluation). An evaluation of the positive scores for this photo revealed, as shown in Table 14, that there was a significant (<.01) film effect. The control groups awarded higher positive trait scores than did the film groups. There was also a significant effect of race on the scores. Whites awarded higher positive trait scores to the photo than did blacks whether or not they had viewed the film.

TABLE 14

Unweighted Means Analysis of Variance
Who Would - Photo #1 (white villain) Positive Evaluation

Source	df	MS	F
Treatment (A)	3	24.86	14.24**
Sex (B)	1	1.35	
Race (C)	1	11.04	6.32*
AB	3	.07	
AC	3	2.71	
BC	1	2.18	
ABC	3	3.16	
Error	327	1.75	

* <.05
**p <.01

Who Would - Photo #2 (black villain - positive scores). The film groups awarded significantly (<.01) lower positive trait scores to this photo than did the control groups. This significant film effect is shown in Table 15. Thus, those who viewed the film assigned fewer positive traits to this photo which was compatible with the role portrayal shown in the film. No other significant effects were found.

TABLE 15

Unweighted Means Analysis of Variance
Who Would - Photo #2 (black villain) Positive Evaluation

Source	df	MS	F
Treatment (A)	3	51.60	15.42**
Sex (B)	1	2.81	
Race (C)	1	1.32	
AB	3	3.33	
AC	3	3.08	
BC	1	1.12	
ABC	3	.45	
Error	263	3.35	

**p <.01

Who Would - Photo #3 (white hero - positive scores). As shown in Table 16 there were two significant effects in the analysis of the positive scores for this photo. A significant (<.05) film effect was found with the film groups awarding a higher positive score to the photo than the control groups. A significant race effect was also found. Males tended to award higher positive trait scores to the photo than did females.

TABLE 16

Unweighted Means Analysis of Variance
Who Would - Photo #3 (white hero) Positive Evaluation

Source	df	MS	F
Treatment (A)	3	5.91	3.58*
Sex (B)	1	16.45	9.96**
Race (C)	1	5.89	
AB	3	.30	
AC	3	1.09	
BC	1	.09	
ABC	3	3.29	
Error	345	1.65	

* <.05
**p <.01

Who Would - Photo #4 (black hero - positive scores). Analysis of the black hero positive trait scores resulted in the significant film effect (<.01) shown in Table 17. Significantly higher positive scores were awarded by the film groups than by the control groups. No other significant effects were found. Although this difference existed between the film and control groups, it is interesting to note that the positive scores awarded by the control groups to this photo of the black hero are higher than the positive scores awarded by the control groups to the white hero (control group positive score means, black hero: 5.57, 5.51; white hero: 2.13, 1.95). The difference between the film groups' positive scores for the black hero and white hero is even more pronounced (film group positive score means, black hero: 8.12, 8.28; white hero: 2.55, 2.36).

TABLE 17

Unweighted Means Analysis of Variance
Who Would - Photo #4 (black hero) Positive Evaluation

Source	df	MS	F
Treatment (A)	3	255.65	44.79**
Sex (B)	1	11.81	
Race (C)	1	.48	
AB	3	5.13	
AC	3	3.81	
BC	1	9.52	
ABC	3	7.55	
Error	429	5.71	

**p <.01

Who Would - Photo #1 (white villain - negative evaluation). The only significant effect in the analysis of the negative trait scores for this photo was a significant (<.01) film effect by race interaction. This is shown in Table 18. Further analysis of the data indicated that the interaction was a result of differences between the two control groups in their evaluation of negative traits of this particular photo. Attempts to evaluate possible differences between the two control groups did not conclusively explain this interaction. It must, therefore, remain at this time an interaction for which we can offer no interpretation.

TABLE 18

Unweighted Means Analysis of Variance
Who Would - Photo #1 (white villain) Negative Evaluation

Source	df	MS	F
Treatment (A)	3	21.58	
Sex (B)	1	27.82	
Race (C)	1	26.50	
AB	3	18.74	
AC	3	53.18	4.11**
BC	1	12.06	
ABC	3	24.42	
Error	414	12.93	

**p <.01

Who Would - Photo #2 (black villain - negative evaluation). There were two significant effects found in the analysis of the negative trait scores for the black villain. These are presented in Table 19. A significant (<.01) film effect was found with the film groups awarding higher negative trait scores than the control groups. A significant race effect (<.05) was also found. Whites tended to award higher negative trait scores to the black villain than did blacks; this was independent of whether or not they had viewed the film.

TABLE 19

Unweighted Means Analysis of Variance
Who Would - Photo #2 (black villain) Negative Evaluation

Source	df	MS	F
Treatment (A)	3	60.85	7.74**
Sex (B)	1	.45	
Race (C)	1	30.88	3.93*
AB	3	12.57	
AC	3	17.98	
BC	1	12.36	
ABC	3	8.60	
Error	404	7.86	

* $<.05$
**p $<.01$

Who Would - Photo #3 (white hero - negative evaluation). Table 20 shows the significant film effect found in the analysis of the negative scores for the white hero. This effect was significant at the <.01 level. The film groups awarded significantly lower negative scores than did the control groups. The two film groups awarded mean scores of 2.22 and 2.31 negative traits to the white hero, while the two control groups awarded mean scores of 4.41 and 4.14.

TABLE 20

Unweighted Means Analysis of Variance
Who Would - Photo #3 (white hero) Negative Evaluation

Source	df	MS	F
Treatment (A)	3	104.51	8.19**
Sex (B)	1	35.51	
Race (C)	1	5.94	
AB	3	3.97	
AC	3	7.69	
BC	1	6.08	
ABC	3	13.25	
Error	336	12.76	

**p $<.01$

Who Would - Photo #4 (black hero - negative evaluation). No significant effects were found in the analysis of the negative scores for the black hero. Examination of the group means showed the following mean scores: film groups: 2.18, 2.07; control group: 2.36 2.15.

Audience Identification with Role Models

The last two questions on the Who Would film report were designed to find out which of the four film characters (black hero, black villain, white hero, white villain) were identified as being "Most Like Me" and "Least Like Me." For purposes of this study only affirmative identification was considered likely to account for any observed role-modeling behavior, and consequently the negative ("Least Like Me") part of the question was not analyzed.

Analysis of the question "Who would think and feel the same way you do?" is reported in Table 21 for the film-viewing experimental groups. For comparative purposes each cell frequency is reported by sex, with italics representing the girls.

TABLE 21

Film Characters Selected as "Most Like Me"
by Experimental Groups

For blacks in experimental groups

Race of Film Character	Role of Film Character: hero	Role of Film Character: villain
Black	*37** 42	*6* 4
White	*11* 11	*2* 1

For whites in experimental groups

Race of Film Character	Role of Film Character: hero	Role of Film Character: villain
Black	*51* 35	*1* 0
White	*9* 17	*2* 2

*Italics in each cell represent answers for girls.

Among the 114 blacks in film-viewing groups 69% chose the black hero, obviously over twice as many as chose all other film characters combined.

Of the 117 whites in film-viewing groups some 74% of them chose the black hero, again over twice as many as all other film characters combined.

Table 22 presents the choices of students in control groups who did not see the film. Interestingly, of the 132 blacks in non-viewing groups 61% chose the black hero. In comparing their choice along age lines it is worthy of note that they picked the young black (the hero) over the older black (the villain) by a 61% to 20% margin. This is not out of line with previous references in the literature regarding the importance of age as an element in choosing a role model. Along racial lines they selected the young black over the young white by a margin of 61% to 10%.

The most surprising result was among the 114 whites in non-viewing groups. Some 45% of them chose the young black; this is over three times as many as chose the young white. Since they had no exposure to the film it can be assumed that "hero" and "villain" labels were not known to them. As mentioned in the previous paragraph, it would be expected that the youthfulness of the white villain would be a factor in his favor just as had been true with the young black hero. In fact, the young white was not even chosen as often as the older white, consequently age does not account for the choices of the non-viewing whites. The answer may be in the I Would film report discussed previously. It should be noted that the young white was not liked by the whites and it is reasonable that having established a negative set toward this person the control group whites could not easily identify with him as being "most like me." Still, it is surprising to note that 65% of them chose to identify across racial lines irrespective of age.

TABLE 22

Film Characters Selected as "Most Like Me"
by Control Groups

For blacks in control groups

		Role of Film Character	
		hero	villain
Race of Film Character	Black	*49** 31	*6* 20
	White	*3* 10	*3* 10

For whites in control groups

		Role of Film Character	
		hero	villain
Race of Film Character	Black	*29* 22	*19* 11
	White	*9* 8	*6* 10

*Italics in each cell represent answers for girls.

Discussion

An overview of the analysis of the self-concept instruments presented above suggests that the present film does not have an effect on the self-concepts of the students participating in this study, at least insofar as self-concept is measured by the instruments utilized in this research. Aside from this lack of relationship between the film and self-concept scores, some other interesting kinds of data emerged from the analyses. There were significant race effects on the instruments, with blacks in some instances emerging as having higher self-concepts than the whites, particularly in the case of reflected self-concepts (classmates). There were also some significant effects of sex on the scores on the instruments, with females having higher self-concept, particularly their reflected self-concept, than males. These findings were obtained on both instruments purporting to measure the same construct--reflected self-concept, based on students' estimates of their classmates' opinions.

An overview of the film report instruments indicates that in almost all instances, the film groups accurately perceived the characterizations as portrayed in the film. It was found that most students, regardless of sex and race and irrespective of whether they had seen the film or not, tended to identify with the young black more than any other character shown them.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Phase I of this study analyzed the Frederick Douglass film on three levels; these were 1) its existing dissemination and use, 2) an analysis of its content, and 3) its experimental effects on self-concept in the intended audience.

Based on analysis from pre- and posttests using eight self-concept instruments, there is insufficient experimental evidence to assume that the film influences self-image for the student audience as a whole. Based on two film report instruments it is apparent that the film did hold student interest through its dramatic qualities since quite accurate character portrayals were recognized by the film-viewing groups. There is also evidence to indicate that the lead black actor was particularly well cast as the hero and represented a good role model even for white students.

Film analysts were able to identify 26 self-image concepts in the film which were subsequently reduced to 4 major affective components. These are:

1. One man can apply his individual social values in relationship to society.
2. There are certain personal attributes that are generally desirable.
3. A feeling of rejection is an example of a reaction to oppression.
4. Whites and blacks can develop a working relationship.

Dissemination analysis shows that the film has been purchased fairly widely across the country, but is seen overwhelmingly by whites, not blacks. It is used (with some inconvenience due to its length) in educational contexts primarily as a cognitive tool, that is, to teach black history. Some teacher-users reported student reactions that were clearly in the affective domain.

Recommendations

Film Production

Based on experimental findings it is recommended that:

- The new film should be dramatic in nature to hold attention.
- A young black central figure would seem appropriate for a role model.

Based on findings from the dissemination analysis and content analysis it is recommended that:

- The newly produced film should be of a length so that the total student experience can be accomplished within a 50 minute period, inclusive of any planned discussions and normal time for projector threading and rewinding.
- Assuming that the target audience remains as the disadvantaged minority, it is apparent that special effort must be made to reach that audience.

Based on the authors' subjective appraisal of the data and their speculation about possible cause-effect relationships that might be anticipated for future films, it is recommended that:

- The film should be structured in a way to openly involve the viewers in a self-evaluation process, so that "good" qualities recognized in the hero will be internalized by the viewers and seen as relevant to their present lives.
- Since sex may be a factor of importance, a black female counterpart to the hero might well be included.
- Regardless of whether the film setting is historical or contemporary, the emphasis to the viewers should not be one of acquiring historical facts. Rather, the film should be concerned with techniques for establishing personal values, undertaking self-appraisal and then relating the result to their real-life, realizable alternatives. Within the limits of the film example chosen the viewer might presumably accomplish this process in a manner similar to that demonstrated by the film "hero."

- A broadcast mailing of brochures or the employment of other strategies designed to maximize sales will not necessarily reach the film libraries serving people for whom the film is intended. Or, if it does reach them, it may not be bought unless there is some added incentive offered, such as a price advantage, to enable the new film's purchase. A definite effort should be made to insure that the film does reach its intended audience.
- Since the new student film presumably should be used in a particular way it is very important that the same considerations apply to the teacher-training film.
- To insure that the film guides stay with the film (never a certainty) it might be appropriate to include an abbreviated version as a paste-in inside the lid of the film can.

Experimental Procedures

For Phase III evaluation it would seem desirable to the present authors to employ the film report instruments more fully, perhaps relating them to various standardized instruments for which school records might already exist. A reduction in the number of self-concept instruments could probably be achieved, lowering testing time. Improvement and use of the Critical Incident report pad seems worthy of consideration in order to record specific behaviors of control and experimental groups supplementary to the paper and pencil tests.

If testing time can be reduced without loss of the multiple-measurement benefits it might be possible to use a somewhat different experimental design to assess film effects.

Such a design might involve the use of a pretest or other stipulated measurement which could identify those students in the potential audience who have a low self-concept. Random samples from this group could be assigned to one or more of the various treatment conditions and control groups. This could involve pretesting well in advance of the film presentation or an examination of existing self-concept measurements if these are found to be available. The extent to which these procedures are practical in the school settings should be determined early in the Phase III effort and will no doubt be influenced by which school districts agree to try out the new films.

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APPENDIX A

SELECTED ERIC BIBLIOGRAPHY CONCERNING NEGRO SELF-IMAGE

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APPENDIX B

QUESTIONNAIRE - FREDERICK DOUGLASS FILM BUYERS

RESPONDENT INFORMATION

1. Your Name:________________________ Today's Date: ____________
3. Your Organization:____________________ Phone:______________
5. Address:____

____

PLEASE ANSWER THE FOLLOWING QUESTIONS ABOUT YOUR FILM LIBRARY:

6. Name of Director:________________________________

7. Approx. number of students served by your film library:____________

8. Approx. % Negro students:__________ 9. Approx. % White students:________

10. Which of the following best describes the service area for your film library?

urban_____ suburban_____ rural_____ university or college_____ all_____

11. Which of the following best describes the annual income of the families for those students served by your film library?

_____ less then $3000 per year

_____ between $3000-10,000 per year

_____ greater than $10,000 per year

12. In 1968-69, how many times was the typical film in your library borrowed?__________

____

PLEASE ANSWER THE FOLLOWING QUESTIONS ABOUT THE FREDERICK DOUGLASS FILM:

13. How many copies of the film does your library have?____________

14. What were the reasons given for purchase of the film (shown on the accession or preview card?______________________________

____

15. Was film previewed by students before purchase? Yes_____ No_____

16. In 1968-69, how many times was the Frederick Douglass film borrowed?__________

17. Number of borrowers teaching predominantly Negro classes:__________

18. Number of borrowers teaching predominantly White classes:__________

19. What grade level(s) typically borrowed the film?______________

REMARKS:

APPENDIX C

QUESTIONNAIRE FOR TEACHER-USERS

Buying organization: ____

From teacher

Teacher (Name optional) ____________________________________

Grade taught ____________________ Approx. % Negro in class ____________

What teaching purpose prompted you to borrow the Frederick Douglass film and show it to your class? ____________________________________

____

____

Description of how the film was introduced, shown and followed-up in the classroom: ____

____

____

____

____

Especially noteworthy student reaction(s): ____________________________

____

____

____

____

APPENDIX D

CONTENT ANALYSIS

Film: Frederick Douglass — Running time: 50 minutes

Producer: Robert Saudek Associates — Black and white

Film Characteristics

1. What is the most appropriate audience level?

(check one) grade

___	___	___	___	___	( )
6	7	8	9	10	specify other

1a. What is the range of appropriate audience levels?

between grades _____ and _____

2. Which mode, verbal or visual, carries the message?

___	___	___	___	___
picture		balanced		sound track

3. For which ethnic group is the dialogue most appropriate?

___	___	___	___	___
black		equally		white

4. Is the 50 minute running time appropriate to school use?

___	___	___	___	___
too short		just right		too long

5. Rate the overall technical production quality.

___	___	___	___	___
poor		average		excellent

Film Content

1. How relevant is this historical drama to:
   a. black students?

___	___	___	___	___
little		average		high

   b. white students?

___	___	___	___	___
little		average		high

2. How will film credibility be perceived by:
   a. black students?

___	___	___	___	___
biased				unbiased

   b. white students?

___	___	___	___	___
biased				unbiased

3. What will be the affective "level of commitment" by:
   a. black students?

___	___	___	___	___
low		average		high

   b. white students?

___	___	___	___	___
low		average		high

4. What will the direction of affective change?
   a. black students

___	___	___	___	___
less self-esteem				greater self-esteem

   b. white students

___	___	___	___	___
less self-esteem				greater self-esteem

5. What are the key affective concepts in the film?
   a. ______________________________
   b. ______________________________
   c. ______________________________
   d. ______________________________
   e. ______________________________

6. Which of those key concepts could affect self-image?

a. Circle those applicable	5a	5b	5c	5d	5e
b. Check those of special intensity	___	___	___	___	___

Film Content (Cont'd)

7. Which of those key concepts could affect ethnic relations?

a.	Circle those applicable	5a	5b	5c	5d	5e
b.	Which will improve (+) or worsen (-) black perception of whites?	___	___	___	___	___
c.	Which will improve (+) or worsen (-) white perception of blacks?	___	___	___	___	___

8. General remarks:

(Hunches about audience reaction)

APPENDIX E

GENERAL DIRECTIONS TO JUDGES

As part of an evaluation of the film, Frederick Douglass, produced as part of the Profiles in Courage series, a panel of viewers attempted to specify the "concepts" or "ideas" they thought were present in the film.

We are asking you to help us categorize these concepts.

Please read Instruction #1 and perform the requested tasks. DO NOT read Instruction #2 until you have completed the tasks called for in Instruction #1.

- -

(new page)

INSTRUCTION #1

You have been given a stack of cards on which statements have been written.

Be sure all of the cards are facing you with the blue ink mark in the upper right hand corner.

Read fairly quickly all of the cards to get an idea of the kind of statements on them. (Do NOT turn the cards over - read only the side containing the statement.)

Then, read each card carefully one at a time. Your task as a judge will be to put the cards into "meaningful" groups. You may have as many groups as you want - you may change the placement of any card at any time. Just try to put the cards together which seem to you to belong together.

When you have placed all of the cards into groups, please read INSTRUCTION #2.

INSTRUCTION #2

Your task now is to assign a category name to each of the stacks you developed under INSTRUCTION #1.

At this time, please do not change the placement of any cards. Start with one of the stacks of cards and read over the cards in that stack. As you read each card, try to think of a category name which best fits all the cards in that stack. When you have gone through all of the cards in that stack, write the category name you think best fits on a blank white card provided and place it on top of the stack. (Also, please put your name on each category name card.) Place a rubber band around the stack and proceed to the next stack. Repeat the procedure.

Thank you.

APPENDIX F

WORK SHEET FOR DIALOGUE SAMPLES TAKEN FROM THE SCRIPT FREDERICK DOUGLASS

Film: Frederick Douglass	Page No. 10	Page No. 20
Author: Don M. Mankiewicz	From "I know...	From "What is it?
Publisher: Robert Saudek Associates, Inc. Date: 1964	To ...you like."	To ... this time?
1. Number of words in the sample	105	114
2. Number of sentences in the sample	22	18
3. Number of words not on Dale List	10	9
4. Average sentence length (divide 1 by 2)	5	6
5. Dale score (divide 3 by 1, multiply by 100)	10	8
6. Multiply average sentence length (4) by .0469	.2345	.2814
7. Multiply Dale score (5) by .1579	1.5790	1.2632
8. Constant	3.6365	3.6365
9. Formula raw score (add 6, 7, and 8)	5.4500	5.1811

(Continued on next page)

Film: Frederick Douglass	Page No. 30	Page No. 41
Author: Don M. Mankiewicz	From "You seem...	From "Just say...
Publisher: Robert Saudek Associates, Inc. Date: 1964	To ... with me."	To know, Douglass?"
1. Number of words in the sample	101	100
2. Number of sentences in the sample	11	11
3. Number of words not on Dale List	9	5
4. Average sentence length (divide 1 by 2)	9	9
5. Dale score (divide 3 by 1, multiply by 100)	9	5
6. Multiply average sentence length (4) by .0469	.4221	.4221
7. Multiply Dale score (5) by .1579	1.4211	.7895
8. Constant	3.6365	3.6365
9. Formula raw score (add 6, 7, and 8)	5.4797	4.8481

Average raw score of 4 samples 5.17

Average corrected grade-level 5-6

Analyzed by L.C.J. Date 6/25/69

Checked by J.M. Date 6/25/69

WORK SHEET FOR SPEECH SAMPLES TAKEN FROM THE SCRIPT FREDERICK DOUGLASS

Film: Frederick Douglass	Page No. 14 & 15	Page No. 29 & 30
Author: Don M. Mankiewicz	From "Thank you...	From "Forgive me,..
Publisher: Robert Saudek Associates, Inc. Date: 1964	To ... be necessary."	To ... as well?
1. Number of words in the sample	105	156
2. Number of sentences in the sample	7	12
3. Number of words not on Dale List	21	22
4. Average sentence length (divide 1 by 2)	15	13
5. Dale score (divide 3 by 1, multiply by 100)	20	14
6. Multiply average sentence length (4) by .0469	.7035	.6097
7. Multiply Dale score (5) by .1579	3.1580	2.2106
8. Constant	3.6365	3.6365
9. Formula raw score (add 6, 7, and 8)	7.4980	6.4568

(Continued on next page)

Film: Frederick Douglass	Page No. 40	Page No. 44 & 45
Author: Don M. Mankiewicz	From "Some years...	From "To those...
Publisher: Robert Saudek Associates, Inc. Date: 1964	To ...George Latimer."	To ...people free!"
1. Number of words in the sample	212	255
2. Number of sentences in the sample	10	15
3. Number of words not on Dale List	29	28
4. Average sentence length (divide 1 by 2)	21	17
5. Dale score (divide 3 by 1, multiply by 100)	14	11
6. Multiply average sentence length (4) by .0469	.9849	.7973
7. Multiply Dale score (5) by .1579	2.2106	1.7369
8. Constant	3.6365	3.6365
9. Formula raw score (add 6, 7, and 8)	6.8320	6.1707

Average raw score of 4 samples 6.67

Average corrected grade-level 7-8

Analyzed by L.C.J. Date 6/25/69

Checked by J.M. Date 6/25/69

APPENDIX G

GUIDED DISCUSSION

Following the film, tell the students you are going to ask their opinions about the film. Ask the students these questions:

1. What was the most important lesson you learned in that movie?

   If no hands are raised, call on the second person in each row to answer. If the person speaks quietly, you should appear to have difficulty hearing, and then ask them to speak louder.

2. Did anyone in that movie remind you of someone you hear about on TV? How?

   If no hands are raised, call on the third person in each row to answer.

3. What did Frederick Douglass do to become a leader of his people?

   If no hands are raised, call on the fourth person in each row to answer.

4. What was Frederick Douglass interested in most: himself? his family? his people? or all people?

   If no hands are raised, call on the first person in each row to answer.

5. If Frederick Douglass was your teacher for a day, what would you ask him to teach you?

   If no hands are raised, call on the fifth person in each row to answer. Be sure they speak loud enough to be heard.

6. If you could make a movie about someone you admire, who would it be about?

   If no hands are raised, call on the sixth person in each row to answer. Be sure they speak loud enough to be heard.

Thank the students and excuse yourself with the film.

APPENDIX H

TAPE RECORDING OF POST-FILM DISCUSSION

DL (Discussion Leader) How did you like that movie?

S (Student) Good.

G (Group) Yeah.

DL What was the most important lesson you learned from the movie?

S That all people should be treated alike.

DL How do the rest of you feel about that?

S There shouldn't be slavery.

S There isn't. (Laughter)

S Everyone should stand up for their rights.

DL What about that statement that there shouldn't be slavery ... that there isn't any?

S There isn't slavery, but there is a lot of prejudice against the Negroes.

DL Do most of you agree?

G Yeah.

DL Did anyone in that movie remind you of someone you've heard about on TV or the newspapers or the radio?

S John F. Kennedy wrote it.

S One was the sheriff on Bonanza.

DL I was a little more talking about the personality. How did Frederick Douglass remind you of Martin Luther King?

S They were both fighting for the same people.

DL A good comment; anybody else?

S They both wanted the same goal.

DL When did Frederick Douglass do this?

Ss (Various 1830 - 1840 range)

DL About the 1840's, before the Civil War. And Martin Luther King?

S After the Civil War.

DL That's something that's taken place in your lifetime. Would you say it has been a long struggle?

S Yes.

DL What did Frederick Douglass do to become a leader of his people?

S Made speeches.

S He stuck up for his rights.

S He believed in what he said.

DL How do you know he believed in what he said?

S He risked his own freedom.

DL What else?

S He expressed his feelings to other people.

DL Right. He did that in his speeches, didn't he? Yes?

S He experienced it.

DL He lived it, it was his very life, wasn't it?

S Yeah

DL What else was an example of how he felt?

S - No response

DL What was Frederick Douglass most interested in?

S (Unintelligible) (laughter)

DL I can't hear you.

S Equal rights.

DL What else?

S Well, he didn't want to be part of the lower class; like when they handed him the money they always set it down for him to pick it up like he was an untouchable or something.

S Even that lady that was nice to him, did you notice that?

S Where did she put it down?

S On the barrel. (General noise)

DL Was he most interested in himself, his family, his people ... ?

S His people.

DL ... or all people?

G All people.

DL Why do you think so?

S Because he was making speeches about the people.

DL Okay. Yes?

S It was for all people. Because he pointed out the prejudice. You know, to these people, that even though they thought the North was free it really wasn't.

S I agree. (General noise)

S I agree too. Because the Negroes just wanted to have the same rights.

G (General affirmative murmur)

T (Teacher) What did he say about people that enslaved other people? What happens not only to the slave but to the person who enslaves someone else?

S They are ogres.

S It damages both the slave owner and the slave.

DL How do you think that's true? What would it do to the slave owner?

S Damage his eternal soul.

DL That was well put, that was what he said. Yes?

S But it really isn't over yet, is it? I mean, it's still going on.

DL What about that? Do you think the struggle for freedom and equal rights is over?

G No.

S It's better than it was.

DL So progress is being made.

G Yes.

DL Not so fast, though. Huh?

S We may have our own children all right. There may be a few people ... they'll probably be the older people that'll still be a little prejudiced. (Laughter)

DL Go ahead?

S I had a sister who lived in Chicago, and she said the streets were so crowded with white people and brown people ... (garbled) ... careful not to touch anybody else ... (garbled)

DL Did she explain that any more?

S She said that people wouldn't stand in line with a colored person, and they just won't touch them or anything.

DL What does that kind of story say to you? That there's still prejudice?

S It's getting so it's the other way around now.

DL What do you mean?

S Like black people don't want to stand in line with a white person.

S Oh no.

S Well, now that we're really starting to do something about this, some of the black people think that they can do anything. Some of them are real nice and they're getting blamed for what some other black people do, like the hard neighborhoods are getting blamed on the nice black people.

DL Are you saying that there are some good black people and some bad black people?

S Yeah, just like the shoe's getting on the other foot. Most of the black people are really nice. The stealing and stuff, that's getting blamed on the nice black people, you know?

DL Go ahead.

S There's just as many cruel white people as there are black people.

DL Go ahead.

S (Unintelligible)

S (Unintelligible)

DL Go ahead.

S I think that it's parents that provoke prejudice cause some kids if they haven't heard anything from their parents about prejudice or white parents saying that black people are bad, then they go out and play with each other and don't think it's anything different, You know what I mean? (Laughter)

DL How do the rest of you think about that?

Note: At this point the teacher interrupts, asks one girl by name to recall aloud an earlier conversation with teacher about the "black and white situation" and that kids may not be prejudiced but adults may be.

S (responding) Well, we had some friends, (name) and I, we hang around with them cause they were really really good friends and all. Our parents aren't prejudiced or nothing, but they just thought that as long as we didn't mind they thought we shouldn't hang around too much with them. They thought other people might think we were bad or something ... well not bad, it's just that they thought that they didn't want our feelings to get hurt.

T I think that's really important cause ...

S They really aren't prejudiced, they just didn't want us to get hurt. They thought it would reflect on us and that's all wrong.

T So many people are afraid of what other people will think even if they are not prejudiced.

S So everyone should worry about themselves.

DL What about this one? If Frederick Douglass was your teacher for a day, what would you ask him to teach you about?

S I'd ask him not to teach us.

S Let's go outside and play awhile.

G (General negative moan)

DL Do the rest of you agree with that?

G No.

DL Go ahead.

S Tell about his life.

DL Hear about his experiences?

S Yeah.

S (Unintelligible)

DL More difficult to stay alive then?

S No, he said he couldn't be here.

DL He'd be a pretty old man, if he was here, wouldn't he? Anybody else think of something they'd like Frederick Douglass to teach you?

S I'd ask him to compare what it's like now to what it was like when he was growing up.

DL What do *you* think, from watching the film and from what you see in your daily lives. What comparisons can you make?

S They sure got paid a lot less. (Laughter) Stuff didn't cost as much but all that stuff has gone up and wages have gone up.

DL OK, anything else? What other comparisons between the 1840's and 1960's?

S (Unintelligible)

DL What do you think Frederick Douglass would see?

S He'd probably see more black people standing up for their rights.

DL OK. Go ahead.

S (Unintelligible)

DL Anything else?

S In some cities he might see black people associating with black people more, and stuff like that. Some place else he might not.

DL How many people agree with that?

S I don't understand it.

DL Can anybody explain that some more? Go ahead.

S Well, on our street there's _______ school down that way and then the first couple of blocks up from _______ it's just every single house is colored people. And then you get to about where the twins live, then it's about every other house, then at my house it's every third house, then you get the other block down from my house, it's practically all colored again. It changes just in a few blocks.

S You're not kidding.

DL Let's go back to her comment a minute.

S When you go down to (section of town), you don't expect to see white people ... (unintelligible) (laughter)

S I think downtown it might be a little more formal. In the neighborhoods you see more kids. They're getting together more and they don't care. But the people downtown, I don't think they should make a public scene so much.

DL Do you think there would be any difference if you went from (Northern City) down to (Southern City)?

S Yeah.

S (Unintelligible) (Laughter)

S (Groan no)

T I think a lot of people make comments like (name) thinks, without really knowing anything about it ... no offense.

S People make a big thing out of (local high school), but it really is not that bad. It's just about the same except there's more black people there.

S (Groan no)

S You know (name) he works at the high school. He says (second high school) is just as bad or worse, but they publicize (first high school) more. I don't think that's fair. He says there's trouble everywhere.

DL What school are you going to next year?

G (Name of school)

S There's really more Negros in (School A) than in (School B) but (School B) has a bigger percentage of them. (Laughter and confusion)

T Cause (School A) is a bigger school.

DL Think about this one for a minute. If you can make a movie about someone you admire, who would it be about?

S Me. (Laughter)

DL Anybody else?

S What do you mean?

DL If you could make a movie about someone you admire. Who do you admire? Any ideas?

G (General rustling among students)

S Bill Cosby.

DL Bill Crosby?

S (Groan) Bill Cosby.

DL Who's that?

G (General answer by many)

DL Okay?

S Clark Gable. (Laughter)

DL People you really admire, ... who else?

S Robert Kennedy.

S Martin Luther King

S Musicians.

DL Musicians ... like Bach?

S Senator Dirksen.

G (Chorus of groans and no's)

S (Active murmur - unintelligible)

DL Are there any other comments?

(End of Tape)

APPENDIX I

TEST AND REPORTS

Please answer all of the following:

Name ______________________________
First   Last

School ____________________________

Grade _______

Age _________

(Check one) Boy ____ Girl ____

When you are finished, this paper will be collected.

Wait for instructions before you take any other papers from the envelope.

(Identification Sheet)

Student Number ______

This test has many different pairs of words along the sides of the page and boxed words at the top of the page. The paired words are used to describe how you feel about the words in the box. Look at a sample item:

I AM

HEALTHY	X	___	___	___	___	SICK
STRONG	___	X	___	___	___	WEAK
BIG	___	___	X	___	___	LITTLE
FAST	___	___	___	___	X	SLOW

Look at the first pair of words: HEALTHY _ _ _ _ _ SICK. If you think you are very healthy, you would put an X on the line next to healthy, as shown above. (If you thought you were very sick, you would put an X on the line right next to sick. If you thought you were in between healthy and sick, you would put an X on the line in the middle.)

Look at the second pair of words: STRONG _ _ _ _ _ WEAK. The X on the second line next to strong means you are strong, but not very strong.

The third pair of words, BIG _ _ _ _ _ LITTLE, would show that you thought you were in between big and little.

The last pair of words, FAST _ _ _ _ _ SLOW, would show that you thought you were very slow.

You should put only one X between each pair of words. Put the X where it best describes how you feel about the words in the box. Remember to put down the X on how you really feel, and not on how you think you should feel.

If you have questions, ask them now.

Student Number ______

HOW I AM

GOOD	____	____	____	____	____	BAD
BEAUTIFUL	____	____	____	____	____	UGLY
CLEAN	____	____	____	____	____	DIRTY
KIND	____	____	____	____	____	CRUEL
HAPPY	____	____	____	____	____	SAD
VALUABLE	____	____	____	____	____	WORTHLESS
NICE	____	____	____	____	____	AWFUL
HONEST	____	____	____	____	____	DISHONEST
FAIR	____	____	____	____	____	UNFAIR
PLEASANT	____	____	____	____	____	UNPLEASANT

Student Number ______

HOW I WOULD LIKE TO BE

GOOD	____	____	____	____	____	BAD
BEAUTIFUL	____	____	____	____	____	UGLY
CLEAN	____	____	____	____	____	DIRTY
KIND	____	____	____	____	____	CRUEL
HAPPY	____	____	____	____	____	SAD
VALUABLE	____	____	____	____	____	WORTHLESS
NICE	____	____	____	____	____	AWFUL
HONEST	____	____	____	____	____	DISHONEST
FAIR	____	____	____	____	____	UNFAIR
PLEASANT	____	____	____	____	____	UNPLEASANT

Student Number _____

MOST OF MY CLASSMATES
THINK I AM

GOOD	____	____	____	____	____	BAD
BEAUTIFUL	____	____	____	____	____	UGLY
CLEAN	____	____	____	____	____	DIRTY
KIND	____	____	____	____	____	CRUEL
HAPPY	____	____	____	____	____	SAD
VALUABLE	____	____	____	____	____	WORTHLESS
NICE	____	____	____	____	____	AWFUL
HONEST	____	____	____	____	____	DISHONEST
FAIR	____	____	____	____	____	UNFAIR
PLEASANT	____	____	____	____	____	UNPLEASANT

Student Number ________

Below are a series of statements which deal with your feelings about your interactions with people. Please read each one carefully and think of yourself in each case. Look at the answers below and select the one which most closely answers the question or statement as it applies to you. Place the number of your answer in the blank to the left of each statement.

---

1. Definitely not true of me	4. Somewhat true of me
2. Not true of me	5. True of me
3. Usually not true of me	6. Just like me

____ It is important to me that I know how other people think and feel about something before I say how I feel about it.

____ It is hard for a person to make me change my mind about something.

____ I do not care what other people think or do; I try to be myself.

____ I tend to believe most things that I read.

____ I make up my own mind first before I consider what other people have to say.

____ I ask my friends how they feel and think when I have to decide something for myself

____ I am more comfortable doing things alone rather than with the help and advice of others.

____ I would rather be told how to do something than to figure it out myself.

____ I am greatly influenced by what my friends say and do.

SPI

Student Number ________

Below we are asking you to think ahead in time and predict how you feel you will be treated as an adult. Select your answers from those below and write the number of your answer to the left of each statement.

---

1. Strongly disagree	4. Slightly agree
2. Disagree	5. Agree
3. Slightly disagree	6. Strongly agree

When I become an adult ...

____ I will have just as good a chance as anyone else to be elected to public office.

____ I will be paid the same salary for my work as will other workers doing the same kind of work.

____ I feel that I will be able to live in any neighborhood in which I can afford to buy a house.

____ I feel that my children will be treated just as fairly as will all other children.

____ I feel that people will give me the same amount of respect as they would give to anyone else.

____ I feel that my rights and freedoms will be protected just as they will be for anyone else.

____ I will be treated the same in public places as other people will be treated.

____ I feel that colleges and universities will accept me as a student just as quickly as they would accept anyone else.

____ There will be just as many job openings for me as for anyone else.

Student Number _______

Below we want to know what you feel are your chances of becoming a number of things. Do not select your answer on the basis of how much you like or prefer one type of a job or position over another, but rather, on the basis of how hard you feel it would be for you to achieve or become each successfully. Select your answers from the ones listed below. Write the number in front of each job or occupation which is your best guess of your chance to get such a job.

---

1. Impossible
2. Slight chance
3. Fair chance
4. Pretty good chance
5. Very good chance
6. Excellent chance

REMEMBER: Your answers should not be based on what you want to become, but on the basis of how possible you feel it would be for you to become each of these things.

BOY'S ANSWERS

____ Mailman
____ Skilled mechanic
____ Construction worker
____ Manager of a big business
____ Lawyer
____ Medical doctor
____ School teacher
____ High school principal
____ Plumber

GIRL'S ANSWERS

____ School teacher
____ Principal of an elementary school
____ Typist
____ Salesgirl in a department store
____ College graduate
____ Maid
____ Dean of women at a college
____ Woman lawyer
____ Woman member of Congress

Student Number ______

SELF CONCEPT

We are all different in the ways we think about ourselves. There is nobody else like you in all the world. What kind of person do you think you are right now? Give a picture of yourself, as you think you are now, by placing a check on one of the blanks anywhere on the line between the sentences. Each blank tells how well the words agree with how you look at yourself as a person.

Example:

I am strong.	______	______	______	______	I am weak.
	very strong	more strong than weak	more weak than strong	very weak	

Look at the words at both ends of the line before you decide where to place your check. Work quickly; mark whatever you feel first, since your first answer is likely to be the best. Just put one check on the line between the sentences. Remember: there are no right or wrong answers--only answers which best show you as a person.

I am happy, most of the time.	______	______	______	______	I am not happy most of the time.
I don't mind changes.	______	______	______	______	I don't like things to change.
I stick up for my rights.	______	______	______	______	I give up easily.
I think of others.	______	______	______	______	I think only of myself.
I do well in school work.	______	______	______	______	I do poorly in school work.
I am relaxed.	______	______	______	______	I am nervous.
I think before I do anything.	______	______	______	______	I do things without thinking.

I stand on my own two feet.	____	____	____	____	I go along with the gang.
I am masculine. *	____	____	____	____	I am feminine.
I can wait for things.	____	____	____	____	I want things right away.
I am sure of myself.	____	____	____	____	I am not sure of myself.
I make friends easily.	____	____	____	____	I do not make friends easily.
I like people as they are.	____	____	____	____	I find fault with people.
I can take it when people say bad things to me.	____	____	____	____	I am easily hurt when people say bad things to me.
I trust people.	____	____	____	____	I don't trust people.
I am satisfied.	____	____	____	____	I feel sorry for myself.
I am kind to people.	____	____	____	____	I hurt people.
I am not afraid of things.	____	____	____	____	I am afraid of things.
I like to work with others.	____	____	____	____	I don't like to work with others.
I'm somebody.	____	____	____	____	I'm nobody.

(Did you put a check on each line?)

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* This item was not used in computation of total score because of apparent female student confusion regarding the placement of "I am feminine" on the negative side of the scale.

Student Number ______

IDEAL CONCEPT

What kind of person would you like to be if you could change? Give a picture of the kind of person you wish you could be by placing a check on one of the blanks any place on the line between the sentences. Each blank tells how well you think the words show what kind of person you would like to be.

Example:

I wish I were strong.	______	______	______	______	I wish I were weak.
	very strong	more strong than weak	more weak than strong	very weak	

Look at the sentences at both ends of the line before you decide where to place your check. Work quickly; mark whatever you feel first, since your first answer is likely to be the best. Put just one check on the line between the sentences. Remember: there are no right or wrong answers--only answers which best show what kind of person you would like to be.

I would like to be a happy person.	______	______	______	______	I would not want to be a happy person.
I would like to be a person who doesn't mind changes.	______	______	______	______	I would like to be a person who doesn't like things to change.
I wish I could stick up for my rights.	______	______	______	______	I wish I could give up easily.
I wish I could think of others.	______	______	______	______	I wish I could think only of myself.
I wish I could do well in school work.	______	______	______	______	I wish I could do poorly in school work.
I wish I were relaxed.	______	______	______	______	I wish I were nervous.
I wish I could think before doing anything.	______	______	______	______	I wish I could do things without thinking.
I wish I could stand on my own two feet.	______	______	______	______	I wish I could go along with the gang.

I would like to be a person who is masculine. *	____	____	____	____	I would like to be a person who is feminine.
I wish I could wait for things.	____	____	____	____	I wish I could have things right away.
I wish I were sure of myself.	____	____	____	____	I don't wish I were sure of myself.
I wish I made friends easily.	____	____	____	____	I don't wish I could make friends easily.
I wish I could like people as they are.	____	____	____	____	I wish I could find fault with people.
I wish I could take it when people say bad things to me.	____	____	____	____	I would rather be hurt when people say bad things to me.
I would like to trust people.	____	____	____	____	I wouldn't want to trust people.
I wish I could be satisfied.	____	____	____	____	I wish I could feel sorry for myself.
I would like to be kind to people.	____	____	____	____	I would like to hurt people.
I wish I weren't afraid of so many things.	____	____	____	____	I wish I were afraid of more things.
I wish I could work with others.	____	____	____	____	I don't wish I could work with others.
I wish I were somebody.	____	____	____	____	I wish I were a nobody.

(Did you put a check on each line?)

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* This item was not used in computation of total score because of the apparent female student confusion regarding the placement of "I would like to be a person who is feminine" on the negative side of the scale.

Student Number ______

REFLECTED SELF--CLASSMATES

We are all interested in how other people look at us. How do you think other people look at you? Give a picture of how you think the friends in your classroom look at you as a person, by placing a check on one of the blanks anywhere on each line between the sentences. Each blank tells how well the words agree with how you think your friends in the classroom look at you as a person.

Example:

My friends think I am strong.	______	______	______	______	My friends think I am weak.
	very strong	more strong than weak	more weak than strong	very weak	

Look at the words at both ends of the line before you decide where to place your check. Work quickly; mark whatever you feel first, since your first answer is likely to be the best. Put one check on the line between the sentences. Remember: there are no right or wrong answers--only answers which best show how you think your classroom friends look at you as a person.

My friends think I am a happy person.	______	______	______	______	My friends think I am not a happy person.
My friends think I don't mind changes.	______	______	______	______	My friends think I don't like things to change.
My friends think I stick up for my rights.	______	______	______	______	My friends think I give up easily.
My friends look at me as a person who thinks of others.	______	______	______	______	My friends look at me as a person who thinks only of myself.
My friends think I do well in school work.	______	______	______	______	My friends think I do poorly in school work.
My friends think I am a relaxed person.	______	______	______	______	My friends think I am a nervous person.

My friends look at me as a person who thinks before doing anything.	____	____	____	____	My friends look at me as a person who does things without thinking.
My friends think I stand on my own two feet.	____	____	____	____	My friends think I go along with the gang.
My friends think I am masculine.*	____	____	____	____	My friends think I'm feminine.
My friends think I can wait for things.	____	____	____	____	My friends think I want things right away.
My friends think I am sure of myself.	____	____	____	____	My friends think I'm not sure of myself.
My friends think I make friends easily.	____	____	____	____	My friends think I don't make friends easily.
My friends think I like people as they are.	____	____	____	____	My friends think I find fault with people.
My friends think I can take it when people say bad things to me.	____	____	____	____	My friends think I am easily hurt when people say bad things to me.
My friends think I trust people.	____	____	____	____	My friends think I don't trust people.
My friends think I am satisfied.	____	____	____	____	My friends think I feel sorry for myself.
My friends think I am kind to people.	____	____	____	____	My friends think I hurt people.
My friends think I'm not afraid of things.	____	____	____	____	My friends think I'm afraid of things.
My friends think I like to work with others.	____	____	____	____	My friends think I don't like to work with others.
My friends think I'm somebody.	____	____	____	____	My friends think I'm nobody.

(Did you put a check on each line?)

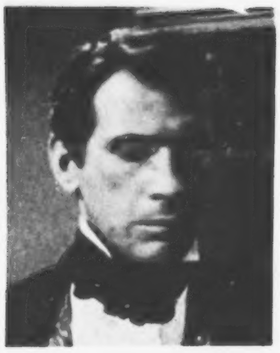
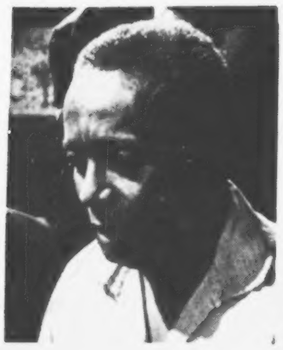
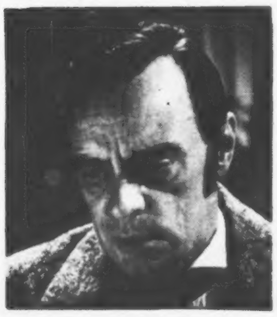
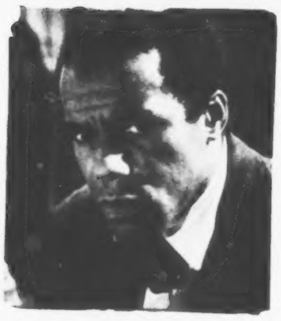
Copyright: Dr. Anthony T. Soares & Dr. Louise M. Soares, 1967.

* This item was not used in computation of the total score because of apparent female student confusion regarding the placement of "My friends think I am feminine" on the negative side of the scale.

Student ____________________

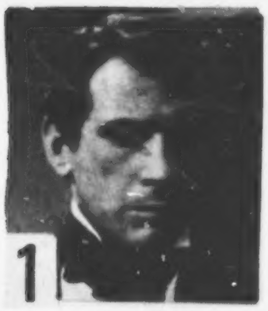
I WOULD

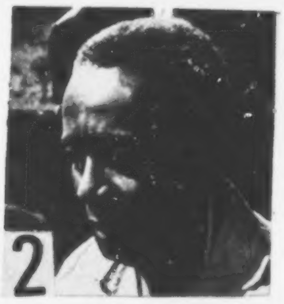
Can you read pictures? After looking at each picture, check the one box on the row which tells the way you feel.

	I would DISLIKE this man a LOT	I would DISLIKE this man a LITTLE	I would LIKE this man a LITTLE	I would LIKE this man a LOT
	☐	☐	☐	☐
	☐	☐	☐	☐
	☐	☐	☐	☐
	☐	☐	☐	☐

Student ______________________

WHO WOULD


1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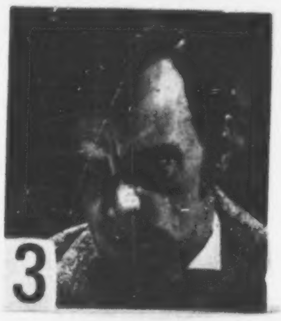
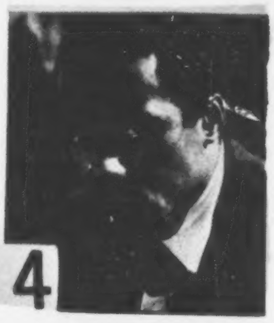

3


4

Look at the pictures at the top of the page. Read each question below. Beside each question circle the number of the picture which you think goes best with that question. Important: Choose only one picture for each question. Answer every question.

1 2 3 4 Who would have the most self respect?
1 2 3 4 Who would have no self respect at all?

1 2 3 4 Who would be calm and not nervous?
1 2 3 4 Who would be scared and nervous a lot?

1 2 3 4 Who would think his friends were proud of him?
1 2 3 4 Who would think his friends were ashamed of him?

1 2 3 4 Who would do things for himself without any help?
1 2 3 4 Who would need to be told what to do?

1 2 3 4 Who would feel sure of having real friends?
1 2 3 4 Who would worry about having no real friends?

1 2 3 4 Who would feel free to make up his own mind?
1 2 3 4 Who would feel safer to let others decide for him?

1 2 3 4 Who would use words in order to get his way?
1 2 3 4 Who would fight with his fists to get his way?

1 2 3 4 Who would love and care for his family?
1 2 3 4 Who would not care about his family?

1 2 3 4 Who would tell his neighbors to respect the law?
1 2 3 4 Who would tell his neighbors to break the law?

1 2 3 4 Who would like to study and learn?
1 2 3 4 Who would not enjoy learning?

1 2 3 4 Who would be kind to other people?
1 2 3 4 Who would be cruel to other people?

1 2 3 4 Who would think that skin color makes a big difference?
1 2 3 4 Who would think that skin color doesn't matter?

1 2 3 4 Who would think and feel the same way you do?
1 2 3 4 Who would be against the way you think and feel?

APPENDIX J

Directions for Test Administration

Tests given on Monday, October 6th or Tuesday, October 7th

1. Ask the students for their attention. When you have it,

   say, THIS CLASS AND A FEW OTHERS IN THE PORTLAND SCHOOLS ARE BEING GIVEN A SPECIAL CHANCE TO PARTICIPATE IN AN IMPORTANT PROJECT. THE AMERICAN INSTITUTES FOR RESEARCH, IN CALIFORNIA, HAS BROUGHT SOME MATERIALS WHICH HAVE HELPED OTHER STUDENTS YOUR AGE TO LEARN ABOUT THEMSELVES. YOU WILL GET THE SAME CHANCE TODAY. BY PAYING CLOSE ATTENTION, THIS CAN BE AN INTERESTING EXPERIENCE FOR YOU. (pause) RAISE YOUR HAND IF YOU NEED SOMETHING TO WRITE WITH.

2. Deliver pencils.

   say, YOU ARE ABOUT TO RECEIVE A PACKET OF MATERIALS. DO NOT OPEN IT UNTIL I TELL YOU.

3. Pass out the packets - be sure each student gets only one packet. Record the first and last packet numbers on the Control Sheet!

   say, TAKE OUT OF THE PACKET ONLY THE HALF SIZE SHEET OF PAPER THAT IS ON THE TOP. QUICKLY FILL IN YOUR FIRST AND LAST NAME, THE NAME OF THIS SCHOOL, YOUR GRADE, YOUR AGE, AND CHECK WHETHER YOU ARE A BOY OR GIRL. (pause) IS EVERYONE READY TO PASS THESE SHEETS IN? (Allow a few more seconds.) PLEASE PASS THEM TO THE FRONT OF THE ROOM AND WAIT FOR ME TO COLLECT THEM.

4. Collect papers.

   say, THE OTHER PAPERS IN THE PACKET GIVE YOU A CHANCE TO TELL THE WAY YOU FEEL ABOUT THINGS. THERE ARE NO RIGHT OR WRONG ANSWERS. NO ONE WILL SEE YOUR ANSWERS BUT THE PEOPLE AT THE AMERICAN INSTITUTES FOR RESEARCH. YOU DO NOT HAVE TO PUT YOUR NAME ON ANY OF THESE TESTS. NOW TAKE THE PAPER THAT HAS THE WORDS "I AM" IN A BOX AT THE TOP. I'LL READ THE INSTRUCTIONS WITH YOU.

5. Read aloud the instructions on the test.

   say, NOW DO THE NEXT THREE PAGES IN THE SAME WAY. AS SOON AS YOU ARE FINISHED, PUT YOUR PENCIL DOWN AND TURN YOUR PAPER OVER.

6. When the students appear to be finished,

   say, NOW TAKE OUT THE SECOND PAPER. IT HAS THE LETTERS S.P.I. ON THE BOTTOM. (pause) HERE ARE THE INSTRUCTIONS FOR THE FIRST PAGE ONLY.

7. Read aloud the instructions for the S.P.I. test, including the answer choices.

   say, THERE ARE NO WRONG ANSWERS ON ANY OF THESE TESTS EXCEPT IF YOU LEAVE A BLANK UNANSWERED. JUST BE SURE YOU ANSWER ALL THE QUESTIONS WITH THE NUMBER THAT TELLS THE WAY YOU FEEL. (pause) NOW BEGIN. PUT YOUR PENCIL DOWN WHEN YOU ARE THROUGH WITH THIS PAGE.

8. When the students appear to be finished,

   say, HERE ARE THE INSTRUCTIONS FOR THE S.P.W. TEST ON THE NEXT PAGE.

9. Read aloud the instructions on the test.

   say, (pause) NOW BEGIN. PUT YOUR PENCILS DOWN WHEN YOU'VE FINISHED.

10. When the students appear to be finished,

    say, HERE ARE THE INSTRUCTIONS FOR THE S.P.F.P. TEST ON THE NEXT PAGE.

11. Read aloud the instructions on the test.

    say, THE BOY'S ANSWERS ARE ON THE LEFT OF THE PAGE AND THE GIRL'S ANSWERS ARE ON THE RIGHT SIDE. NOW BEGIN. PUT YOUR PENCILS DOWN WHEN YOU ARE THROUGH AND TURN YOUR PAPER OVER.

12. When the students appear to be finished,

    say, TAKE THE NEXT PAGE OUT OF THE PACKET. IT'S CALLED "SELF CONCEPT" AT THE TOP OF THE PAGE. (pause) HERE ARE THE INSTRUCTIONS.

13. Read aloud the instructions on the test.

    say, NOW BEGIN. DON'T FORGET TO ANSWER BOTH SIDES OF THE PAGE. PUT YOUR PENCILS DOWN WHEN YOU ARE THROUGH.

14. When the students appear to be finished,

    say, TAKE THE NEXT PAGE OUT OF THE PACKET. IT'S CALLED "IDEAL CONCEPT" AT THE TOP OF THE PAGE. (pause) HERE ARE THE INSTRUCTIONS.

15. Read aloud the instructions on the test.

say, (pause) NOW BEGIN. PUT YOUR PENCILS DOWN WHEN YOU ARE THROUGH.

16. When the students appear to be finished,

say, TAKE THE NEXT PAGE OUT OF THE PACKET. IT'S CALLED "REFLECTED SELF" AT THE TOP OF THE PAGE. (pause) HERE ARE THE INSTRUCTIONS.

17. Read aloud the instructions on the test.

say, WHEN YOU HAVE FINISHED, PUT ALL YOUR TESTS BACK IN THE PACKET AND WAIT. NOW BEGIN THE TEST CALLED "REFLECTED SELF."

18. When the students appear to be finished

say, AS YOU FINISH, PUT THE MATERIALS BACK IN THE PACKET AND SEAL IT. PLEASE PASS THE PACKET TO THE FRONT OF THE ROOM. THANK YOU VERY MUCH FOR YOUR HELP IN THIS PART OF THE PROJECT. I AM SURE YOU FOUND IT INTERESTING TO DISCOVER HOW YOU FEEL ABOUT THINGS AND TO GET A CHANCE TO TELL IT LIKE IT IS.

19. Dismiss the group or move into the next study activity.

Special instructions to the teacher: Code each Student ID half-sheet with an N or O (as explained). Wrap the Control Sheet around the student ID's and put a rubber band around it.

APPENDIX K

DRAFT CRITICAL INCIDENT REPORT FORM

NAME OF INDIVIDUAL: ____________________________________

OBSERVED BY: ____________________ SCHOOL ________________

EFFECTIVE ☐ INEFFECTIVE ☐ DATE ________________

The individual (showed) (did not show) self-understanding when:

____ 1. DECIDING WHETHER TO PERFORM AN ACTIVITY
____ 2. DESCRIBING HIMSELF BY A VERBAL STATEMENT
____ 3. DECIDING WHETHER TO ASK FOR HELP
____ 4. BASING CHOICES ON HIS ABILITIES AND NEEDS
____ 5. CONSIDERING THE INFLUENCE OF A PEER GROUP
____ 6. USING AN EXPERIENCE TO EVALUATE OWN ABILITY
____ 7. RECEIVING EVALUATIONS BY OTHERS
____ 8. PERFORMING CONSTRUCTIVE OR DESTRUCTIVE ACTIONS (TOWARD SELF OR OTHERS)
____ 9. DECIDING WHETHER TO USE SOCIAL STANDARDS IN OWN CONDUCT
____10. STATE OTHER ____________________________________

Describe fully the specific behavior observed.

APPENDIX L

RESPONSES TO MAILED QUESTIONNAIRES

Size of Student Population Served by Film Purchasers

Number of Students Served	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
25,000 or more	8	61.5	22	53.7
10,000 to 24,999	4	30.8	14	34.1
5,000 to 9,999	1	7.7	2	4.9
2,500 to 4,999	0	-	3	7.3
1,000 to 2,499	-	-	-	-
600 to 999	-	-		
300 to 599			-	-
Total	13	100.0	41	100.0

* Totals are for those who responded to a given item. In this instance 12 college and public film libraries and two school film libraries did not complete the item. In general, public film libraries did not have data relating to students served and therefore left such items blank. Consequently, the Total of 13 is essentially a response group constituting college film libraries.

Type of Library Service Area

Service Area	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Urban	7	24.1	19	35.8
Suburban	6	20.7	18	34.0
Rural	2	6.9	8	15.1
University-College	4	13.8	0	0
All	10	34.5	8	15.1
Total	29	100.0	53	100.0

Estimated Annual Income of Families Served by Film Libraries

Scale	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Less than $3,000	2	8.7	0	0
$3,000-10,000	20	87.0	35	89.7
More than 10,000	1	4.3	4	10.3
Total	23	100.0	39	100.0

Racial Proportion of Population Served by the Film Libraries

Racial Proportions in Student Population	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Number Blacks > Number Whites	2	13.3	2	6.3
Number Whites > Number Blacks	13	86.7	30	93.7
Total	15	100.0	32	100.0

Racial Proportion of Population Served by the Film Libraries in Comparison to National Norm of 10.5% Black

Racial Proportions in Student Population	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Percent Blacks > National Norm	8	53.3	12	37.5
Percent Whites > National Norm	7	46.7	20	62.5
Total	15	100.0	32	100.0

Frequency of Loans for Frederick Douglass Film Compared to Typical Film in Libraries

Relative Use of Films in Collection	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Douglass Film > Typical Film	8	40	11	31.4
Typical Film > Douglass Film	11	55	20	57.2
Number of Loans the Same	1	5	4	11.4
Total	20	100	35	100.0

Use of Frederick Douglass Film by Grade Level

Grade Level	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Adult	6	18.2	0	0
College	2	6.1	1	1.3
Secondary Grades 7-12	19	57.6	62	83.8
Elementary Grades 1-6	4	12.1	11	14.9
All Grades	2	6.0	0	0
Total	33	100.0	74	100.0

* The frequency with which different levels were typically served exceeds the actual number of libraries since any given library served more than one level. (Number of college and public libraries responding = 22, and number of school libraries responding = 41.)

Racial Proportion of Classes for Whom
Frederick Douglass Film was Borrowed

Relative Proportion of Students Viewing Douglass Film	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Number Blacks > Number Whites	2	15.4	4	13.3
Number Whites > Number Blacks	10	76.9	25	83.4
Number Blacks = Number Whites	1	7.7	1	3.3
Total	13	100.0	30	100.0

Number of Copies of *Frederick Douglass* Film in Library Collection

Number of Copies	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
1	26	100	34	83.0
2	0	0	4	9.7
3 or more	0	0	3	7.3
Total	26	100	41	100.0

Preview of Douglass Film by Students

Students	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Students Previewed	8	30.8	13	30.9
Students Did Not Preview	18	69.2	29	69.1
Total	26	100.0	42	100.0

Reasons Given for Purchasing Douglass Film

Reasons	College & Public Film Libraries		School Film Libraries	
	Frequency	Percent	Frequency	Percent
Affective	0	0	4	10.52
Cognitive	12	57.1	17	44.74
General History or Social Studies	(4)		(10)	
Black History or Ethnic Studies	(8)		(7)	
Other	9	42.9	17	44.74
One of *Profiles in Courage* series	(1)		(10)	
Interpersonal request or reason unstated	(0)		(3)	
Miscellaneous	(8)		(4)	
Total	21	100.0	38	100.0

APPENDIX M

LISTING OF CRITICAL INCIDENTS NOTED BY ONE TEACHER DURING THREE DAY PERIOD

Date	Initial of Child	Effective/ Ineffective	Item Checked	Description
Oct. 6	R.R.	Ineffective	1. Deciding whether to perform an activity	During the testing period, this boy finished early. He began snapping his ballpoint pen. When asked to stop, he instead continued. When I frowned and stared at him, he slowed down but continued as if challenging me to a duel.
Oct. 6	M.H.	Ineffective	5. Considering the influence of a peer group	During the noon play time this student and others forced another child into a large box used to hold sports equipment. When I approached and asked this student in particular to let him out, he refused. This student continually prefers peer approval for his destructive behavior. His peer group looks up to these things (he thinks). This boy, in every instance, refuses to obey authority.
Oct. 7	J.M.	Ineffective	8. Performing constructive or destructive actions (toward self or others)	J.M., looking for a fight with P.L., told several of our blacks that P.L. called them "Niggers."
Oct. 7	T.C.	Effective	2. Describing himself by a verbal statement 5. Considering the influence of a peer group	T.C., a very popular black boy, who usually associates with whites and jokes about any racial incidents that come up, spoke with courage and pride in favor of blacks. He usually takes the white side.

Date	Initial of Child	Effective/ Ineffective	Item Checked	Description
Oct. 7	R.R.	Ineffective	6. Using an experience to evaluate own ability	Fooled around during movie--paid no attention to discussion. Finally answered the question "What would you like Frederick Douglass to teach you" "I wouldn't want him to" and "Let us go out for recess."
Oct. 7	D.A.	Effective	5. Considering the influence of a peer group	A very popular and bright black girl who associates with all whites, finally spoke out in favor of blacks in class.
Oct. 7	M.H.	Ineffective	6. Using an experience to evaluate own ability	Fooled around during movie, paid no attention to discussion.
Oct. 7	B.H.	Effective	1. Deciding whether to perform an activity	Asked to take the book Frederick Douglass home to read.
Oct. 8	G.G.	Ineffective	1. Deciding whether to perform an activity	Kept repeating how dumb the test was and that he didn't have to take it.
Oct. 8	J.M	Effective	1. Deciding whether to perform an activity	Went to library. Picked up a book on George Washington Carver.

3